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**MEDINET HABU GRAFFITI
FACSIMILES**

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MEDINET HABU GRAFFITI FACSIMILES

Edited by
WILLIAM F. EDGERTON



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INTRODUCTION

The ancient texts and pictures reproduced in this volume were found in modern times at Medinet Habu, but possess no other kind of unity. A few of them probably originated elsewhere: Nos. 22, 25, and 26 may well have been written by workmen of Ramses III in the quarry at Gebel Silsilah, while the ultimate provenience of Nos. 103, 212, and 338 is quite unknown. Chronologically, the interval between the earliest and the latest texts in the volume is probably as great as that from the time of Christ to the present; culturally, it spans one of the sharpest breaks which have ever cut the history of any country—the collapse of Egyptian paganism and the triumph of Christianity. In language and in purport the divergencies are equally conspicuous.

The task of finding, copying, and publishing these disparate and usually inconspicuous documents was undertaken as a part of the larger work of recording all existing remains of antiquity at Medinet Habu. The present volume of facsimiles will be followed by a text volume in the "Studies in Ancient Oriental Civilization" where the attempt will be made to translate all of the texts as far as that is now possible, with transliterations of the Demotic texts and with philological and historical notes.¹ Further discussion of the significance of the texts will be more appropriately printed there than here.²

The facsimiles were made in the presence of the originals during the three seasons 1928/29, 1931/32, and 1932/33. Nos. 1 and 2 were drawn under my direction by Mr. J. A. Chubb, and No. 6 partly by Mr. D. N. Wilber and partly by me. Nos. 395–98 are reproduced from tempera paintings made by Mr. Wilber. This last was a particularly difficult task, and no one who has not carefully compared Mr. Wilber's paintings with the originals can appreciate the patience and skill with which he has rescued even the most minute traces of these excessively obscure Coptic paintings. The remaining drawings of graffiti are entirely my own work.

Of the key plans, Figures 1–3, 4, and 7 have been adapted from U. Hölscher, *The Excavation of Medinet Habu I* (Chicago, 1934) Plates 20, 28, and 5 respectively. Figures 5 and 8–11 and Plate 88 were drawn at Medinet Habu by Mr. R. M. Engberg and Figure 6 by Mr. H. Hanson. All of these plans and elevations are intended only to show the locations of graffiti, and not for architectural purposes.

Nos. 185–87, 214, and 402 were traced directly from the originals; the other reproductions in line and Mr. Wilber's tempera paintings were made on photographs. The great majority of the photographs were made by Mr. Henry Leichter, many by Mr. A. Q. Morrison, and some by Mr. Leslie F. Thompson. As everyone knows who has ever facsimiled difficult texts by this method, the ease and speed of drawing depend very largely on the amount of skill and of patience which the photographer has brought to his task; I owe a great debt, for this reason, to all three photographers, but especially to Mr. Leichter.

It became evident in the course of the work that large numbers of graffiti are now so fragmentary as to possess no interest whatever. The inclusion of all of these would have required many months of additional labor in the field, besides greatly increasing the cost of reproduction and printing. An effort has been made to include every doubtful case, but graffiti whose complete worthlessness seemed unquestionable have been rejected. A considerable number of texts were rejected only after they had been completely or partially facsimiled; for texts which at first glance seem fairly well preserved often prove to be, as it were, mirages, where nothing solid can actually be attained. This is especially true of texts written in ink on stone or plaster, of which there are hundreds at Medinet Habu.

While many scanty remains of graffiti have accordingly been omitted from the volume, a few ancient monuments which are not graffiti have been included. No. 338, the inscription on a small altar excavated by Professor Hölscher, might properly have appeared in Dr. Anthes's publication of the "finds"; it has been placed here instead because its language and content relate it to a large group of Demotic graffiti.³ Nos. 1 and 2 differ from most hieroglyphic graffiti in being carefully drawn and carved, but in no other respect. Nos. 395–98, remnants of the formal decoration of a Christian chapel, are certainly not graffiti and have no very precise congeners at the site, but are related in some degree to the Coptic votive graffiti from the church which once occupied the second court of Ramses III's temple.

¹ The "enigmatic" hieroglyphic text, No. 6, will be treated by Canon Étienne Drioton, and the Semitic texts, Nos. 406 and 408, by Dr. Raymond A. Bowman; the others by the present writer.

² See, meanwhile, my "Preliminary Report on the Ancient Graffiti at Medinet Habu," *American Journal of Semitic Languages and Literatures* L (1933/34) 116–27.

³ The Demotic and other ostraca from the excavation will be published separately.

MEDINET HABU GRAFFITI

It has already been indicated that many graffiti are almost invisible. When incised, the lines are often difficult to distinguish from other intentional or accidental depressions in the stone.⁴ When written with ink, the fading ink and the darkening surface of the wall have often become so nearly identical in color that long study is needed to determine the outlines. Careful wetting will often, but not always, make such texts clearer; photographic experiments with rays outside the visible spectrum have not yet produced any important results but are still being made. Some graffiti became covered with plaster in ancient times, and certain of these were only accidentally discovered through small breaks in the plaster; in such cases plaster which contained nothing of interest (as in the case of No. 43) was carefully removed so that the hidden text could be recovered, but in other cases (such as No. 341) valuable remains of later ages forbade the removal of the plaster.

The facts mentioned in the last paragraph make it clearly impossible to assert that all of the ancient graffiti existing at Medinet Habu have been discovered. Many of the persons who were employed there, both Egyptians and foreigners, gave me valuable help in the search. I am especially indebted to Mr. Henry Leichter and to two young Egyptians, Ibrahim Muhammad 'Abd er-Rahman and 'Ali 'Abd er-Rasul Muhammad, each of whom showed me numerous texts which I had not previously seen. I myself tried to examine every inch of existing surface on the ancient walls and roofs, going over repeatedly, on different occasions, all areas which looked at all promising. This search for materials constituted a very considerable fraction of the total labor involved in the publication. Nevertheless it is to be expected that renewed search will reveal additional texts.⁵

The co-operation of Dr. T. George Allen and his assistants Mr. and Mrs. Albert R. Hauser and Mr. Walter W. Romig and of Miss E. Stefanski has been of great value in preparing this volume for the press.

No restorations of any kind have been included in the plates; those which I am able to offer will be presented in the text volume. The exact shapes and sizes of all lacunae in the incised graffiti have been indicated with great care,⁶ but lacunae in the graffiti written with ink have not been indicated at all. I offer it as my considered opinion, that the question whether a particular blank space in an Egyptian manuscript is or is not a lacuna can be answered only by philological study of the text, never by physical examination of the surface on which the text was written.⁷ In studying manuscripts written on papyrus, on plaster, and on stone, I have repeatedly observed that damaged areas in the material were sometimes skipped by the scribe and sometimes written over as if they had been smooth, while on the other hand areas where the philological analysis shows that lost signs or parts of signs must once have stood are often smooth and free from any objective sign of injury.

In general, facsimiles in solid black represent originals written in ink, while facsimiles in outline only represent incised originals. Exceptions to this rule are Nos. 12, 125, 174, and 219, the originals of which are incised.

It was largely with a view to my editing these texts that Professor Breasted enabled me to take up the study of Demotic under Wilhelm Spiegelberg in the summers of 1927 and 1928. During his next visit to Luxor, in 1929, Spiegelberg read with me and criticized such facsimiles of Demotic graffiti as I had then made, a process which was very helpful to me. I owe even more to the use of the manuscript materials which he had collected for his Demotic Dictionary, which have been in my care, by his wish and through the great generosity of Mrs. Spiegelberg and her sons, since 1931; and most of all to the solid groundwork of Demotic philology which he laid. I shall not attempt here to express my obligations to Professor Breasted, since these words are to appear under his editorship.

WILLIAM F. EDGERTON

August, 1935

⁴ In extreme cases an entire graffito may be so crudely made that persons unable to read it may not know whether it is a text or a mere aggregation of accidental scratches.

⁵ Professor Nelson informs me that additional remains of graffiti were in fact discovered in cleaning some walls during the season 1934/35. These are apparently not well enough preserved to warrant publication.

⁶ I used different conventions for this purpose at different times, but I believe the results will be clear nevertheless.

⁷ Even where a space was purposely left blank by the ancient scribe with the intention of inserting a word or words later, it is always the philological evidence that is decisive; physical examination of the surface alone can never prove that the text is not continuous.

BIBLIOGRAPHY

Medinet Habu graffiti have appeared or been described previously in the following works:

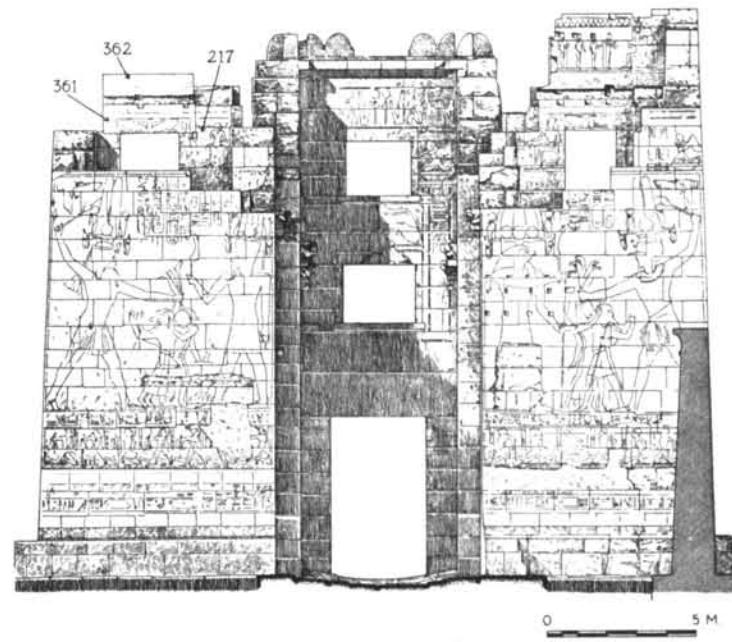
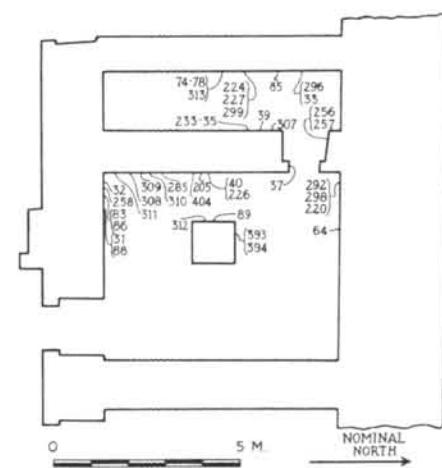
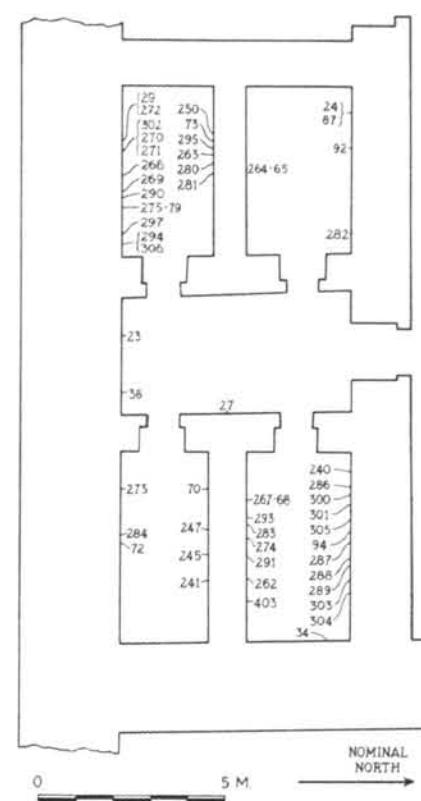
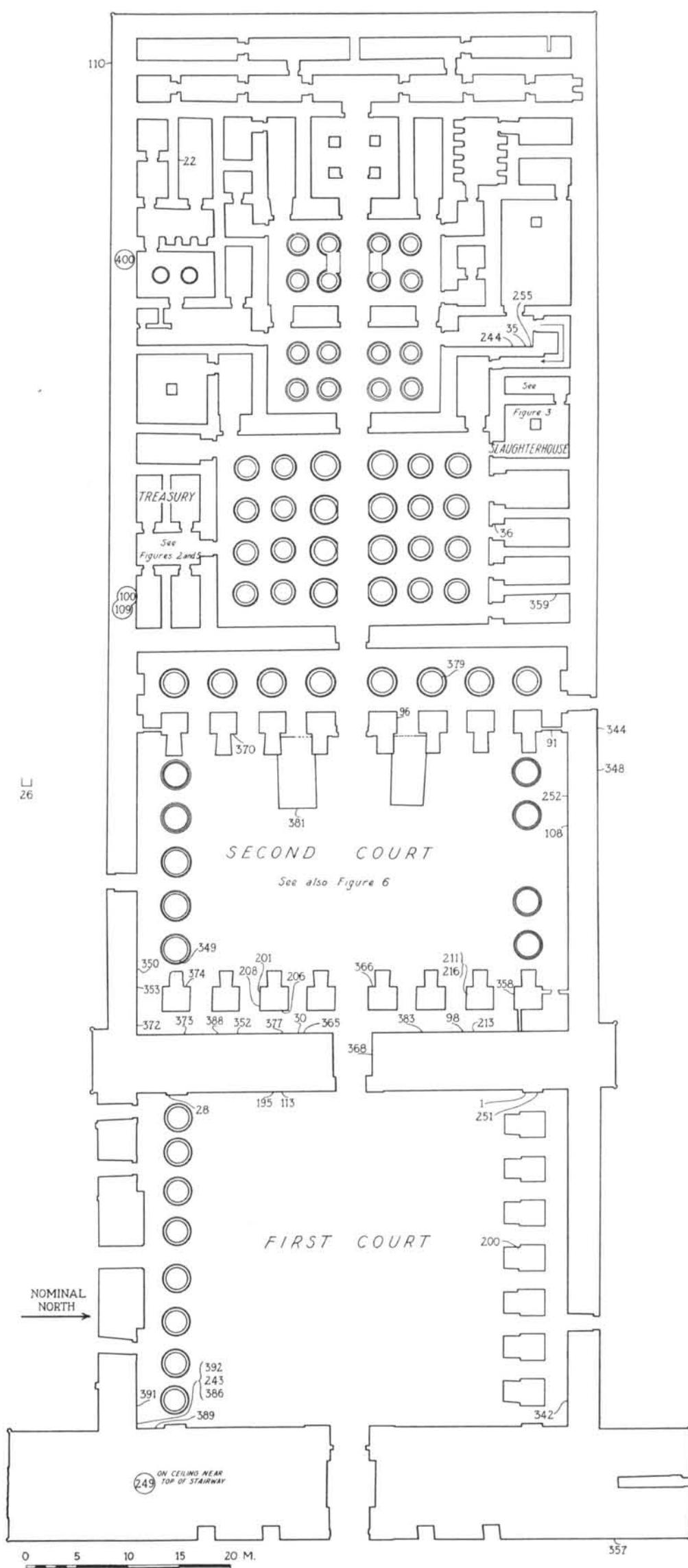
	GRAFFITO NO.
<i>American Journal of Semitic Languages and Literatures</i> L (1933/34) 118-25 (Edgerton):	
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Uvo Hölscher, <i>Das Hohe Tor von Medinet Habu</i> (Leipzig, 1910) p. 47, Abb. 43	207
Gustave Lefebvre, <i>Recueil d'inscriptions grecques-chrétiennes de l'Égypte</i> (Le Caire, 1907) pp. 69-70:	
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No. 369	353
No. 372	377
No. 373	383
No. 374	358
No. 375	368
No. 376	395
Richard Lepsius, <i>Denkmäler aus Aegypten und Aethiopien</i> VI (1849) 71:	
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<i>Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes</i> XXII (1900) 145 (Daressy)	314-21
<i>Revue lorraine d'anthropologie</i> , 1934, pp. 14-15 (Drioton) Fig. 3	21
Society of Biblical Archaeology, <i>Proceedings</i> IV (1882) 121, note 1 (Sayce, following Wiedemann)	395
<i>Zeitschrift für ägyptische Sprache und Altertumskunde</i> XLV (1908) 90 (Spiegelberg)	207

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GRAFFITO NO.	LOCATION	GRAFFITO NO.	LOCATION	GRAFFITO NO.	LOCATION
1.....	See Fig. 1	90.....	See Fig. 6	228-29.....	See Fig. 10
2-11.....	" " 7	91.....	" " 1	230-32.....	" " 9
12.....	" " 6	92.....	" " 2	233-35.....	" " 3
13-14.....	" " 7	93.....	" " 9	236-37.....	" " 7
15.....	" " 6	94.....	" " 2	238-39.....	" " 10
16.....	" " 9	95.....	" " 6	240-41.....	" " 2
17-20.....	" " 7	96.....	" " 1	242.....	" " 9
21.....	" " 9	97.....	" " 6	243-44.....	" " 1
22.....	" " 1	98.....	" " 1	245.....	" " 2
23-24.....	" " 2	99.....	" " 6	246.....	" " 10
25.....	Eastern outer wall, west face, about 16.50 m. south of the southern guardhouse	100.....	" " 1	247.....	" " 2
		101-2.....	" " 6	248.....	" " 6
		103.....	Found on the ground	249.....	" " 1
		104-7.....	See Fig. 6	250.....	" " 2
26.....	See Fig. 1	108-10.....	" " 1	251-52.....	" " 1
27.....	" " 2	111-12.....	" " 6	253-54.....	" " 6
28.....	" " 1	113.....	" " 1	255.....	" " 1
29.....	" " 2	114.....	" " 6	256-58.....	" " 3
30.....	" " 1	115-16.....	" " 9	259.....	" " 8
31-33.....	" " 3	117.....	" " 8	260-61.....	" " 9
34.....	" " 2	118-19.....	" " 7	262-84.....	" " 2
35-36.....	" " 1	120.....	" " 9	285.....	" " 3
37.....	" " 3	121.....	" " 7	286-91.....	" " 2
38.....	" " 2	122-66.....	" " 6	292.....	" " 3
39-40.....	" " 3	167.....	" " 5	293-95.....	" " 2
41-42.....	" " 9	168-87.....	" " 6	296.....	" " 3
43-46.....	" " 8	188-90.....	" " 7	297.....	" " 2
47.....	" " 7	191-94.....	" " 6	298-99.....	" " 3
48.....	" " 11	195.....	" " 1	300-306.....	" " 2
49-52.....	" " 9	196-98.....	" " 5	307-13.....	" " 3
53.....	" " 8	199.....	" " 6	314-37.....	" " 7
54.....	" " 9	200-201.....	" " 1	338.....	Found in rubbish. Now in Cairo Museum (<i>Journal d'entrée</i> 59893)
55.....	" " 7	202.....	" " 6		
56-60.....	" " 9	203-4.....	" " 7		
61.....	" " 7	205.....	" " 3	339.....	See Fig. 9
62-63.....	" " 9	206.....	" " 1	340.....	" " 7
64.....	" " 3	207.....	" " 7	341.....	" " 9
65.....	" " 9	208.....	" " 1	342.....	" " 1
66.....	" " 7	209-10.....	" " 6	343.....	" " 7
67.....	" " 9	211.....	" " 1	344.....	" " 1
68-69.....	" " 7	212.....	Found on the ground	345-47.....	On pillars of the Coptic church which once stood in the Second Court of the Temple of Ramses III. These now lie out- side, a few meters south of the Second Court
70.....	" " 2	213.....	See Fig. 1		
71.....	" " 11	214-15.....	" " 6		
72-73.....	" " 2	216.....	" " 1		
74-78.....	" " 3	217.....	" " 4		
79.....	" " 11	218-19.....	" " 6		
80.....	" " 10	220.....	" " 3		
81-82.....	" " 11	221.....	" " 6	348-50.....	See Fig. 1
83.....	" " 3	222.....	" " 7	351.....	Same as Nos. 345-47
84.....	" " 7	223.....	" " 10	352-53.....	See Fig. 1
85-86.....	" " 3	224.....	" " 3	354.....	" " 7
87.....	" " 2	225.....	" " 7	355.....	" " 6
88-89.....	" " 3	226-27.....	" " 3	356.....	" " 7

MEDINET HABU GRAFFITI

GRAFFITO NO.	LOCATION	GRAFFITO NO.	LOCATION	GRAFFITO NO.	LOCATION
357-59.....	See Fig. 1	378.....	See Fig. 7	395.....	See Fig. 9
360.....	" " 7	379.....	" " 1	396-98.....	" " 8
361-62.....	" " 4	380.....	Same as Nos. 345-47	399.....	Tomb in Roman ceme- tery above Temple of
363-64.....	" " 7	381.....	See Fig. 1	Eye and Harmhab	
365-66.....	" " 1	382.....	Same as Nos. 345-47	400.....	See Fig. 1
367.....	" " 7	383.....	See Fig. 1	401.....	" " 9
368.....	" " 1	384.....	" " 6	402.....	" " 6
369.....	" " 7	385.....	" " 7	403.....	" " 2
370.....	" " 1	386.....	" " 1	404.....	" " 3
371.....	" " 7	387.....	" " 7	405.....	" " 7
372-74.....	" " 1	388-89.....	" " 1	406-7.....	" " 6
375.....	Same as Nos. 345-47	390.....	" " 7	408.....	" " 7
376.....	See Fig. 7	391-92.....	" " 1	409-10.....	" " 6
377.....	" " 1	393-94.....	" " 3		



PLAIN NUMBERS REPRESENT GRAFFITI ON VERTICAL SURFACES; RINGED NUMBERS, THOSE ON HORIZONTAL SURFACES

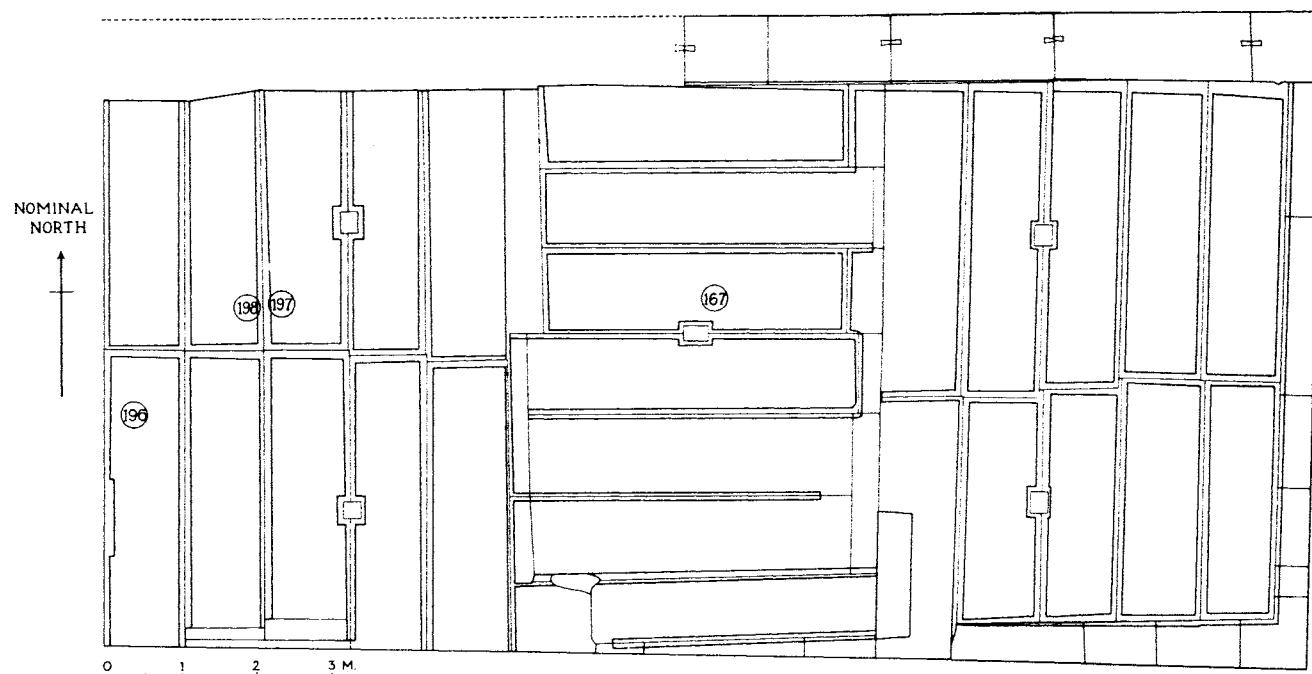


FIG. 5. ROOF OF THE TREASURY

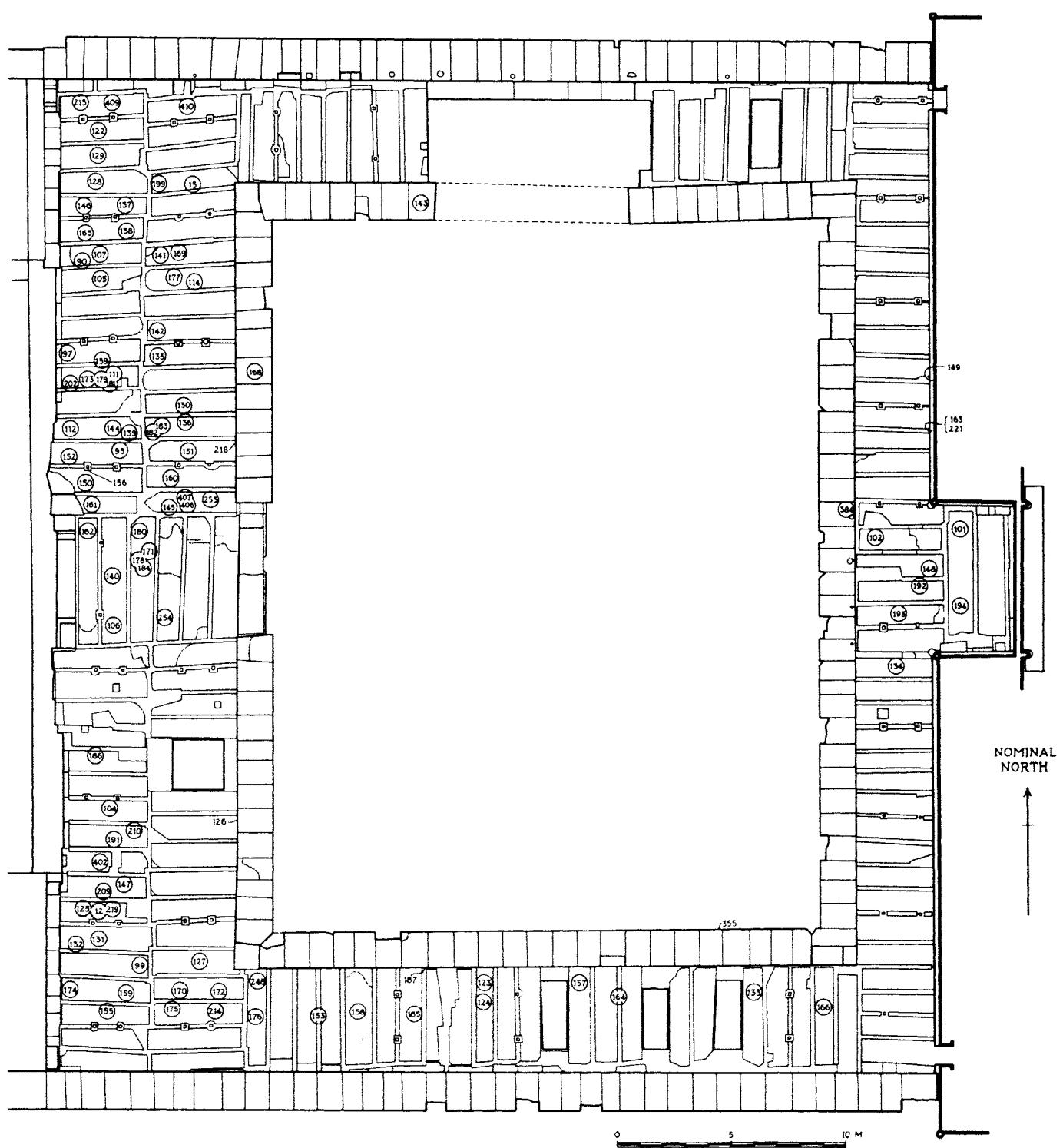


FIG. 6. ROOF OF THE SECOND COURT

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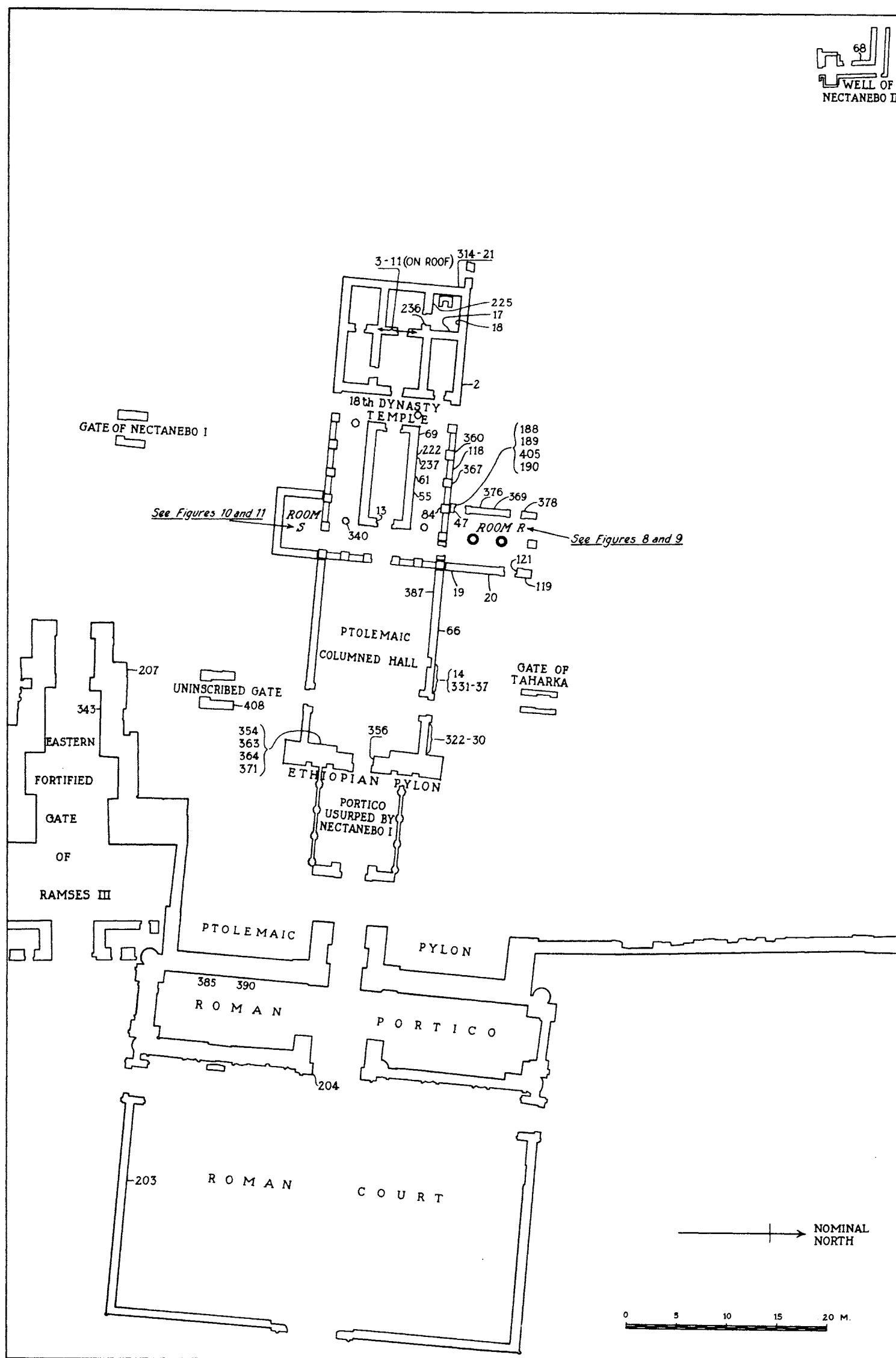


FIG. 7. THE SMALL TEMPLE AND ADJACENT STRUCTURES

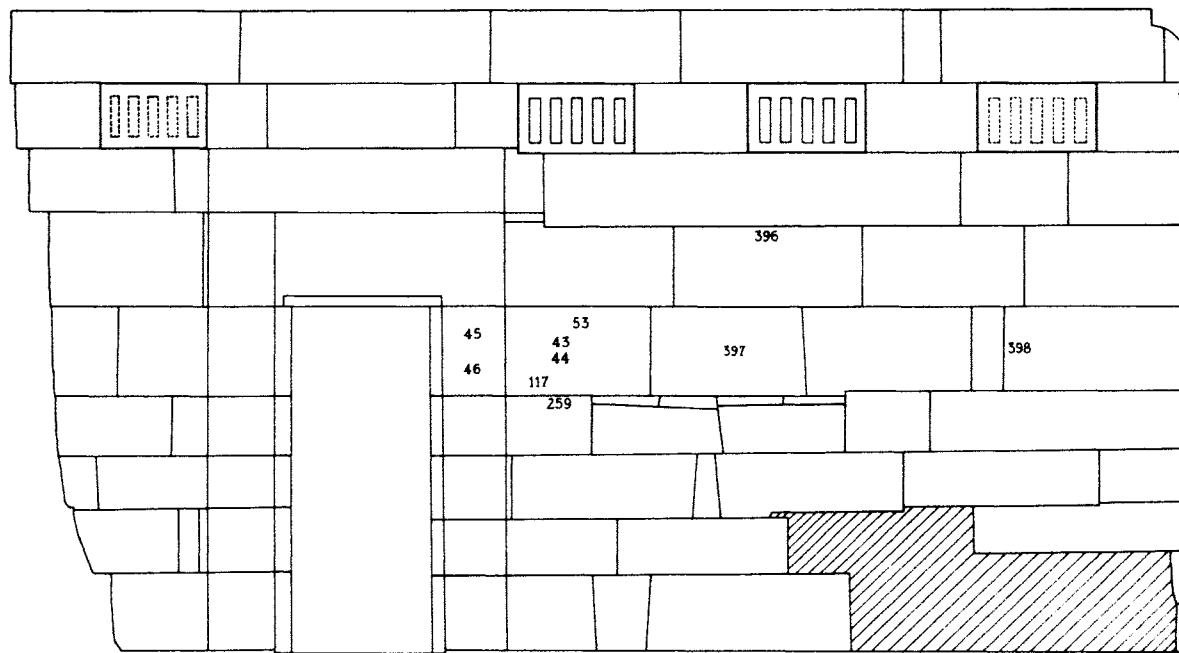


FIG. 8. ROOM R OF THE SMALL TEMPLE. EAST WALL

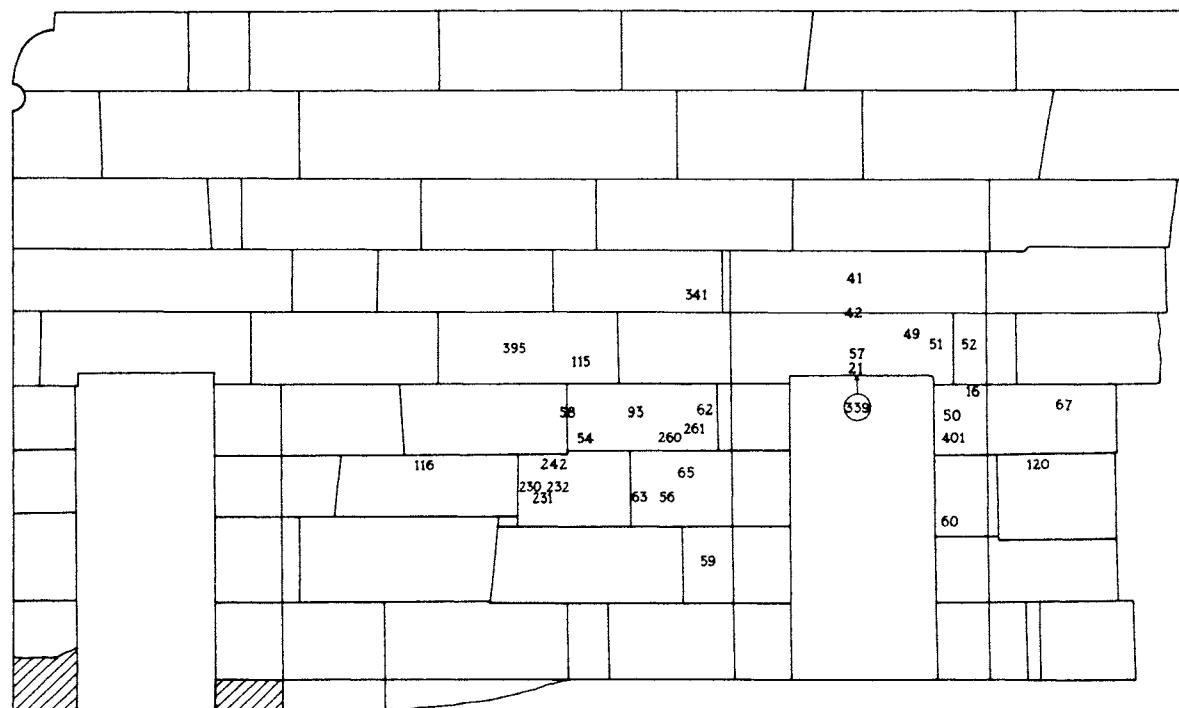
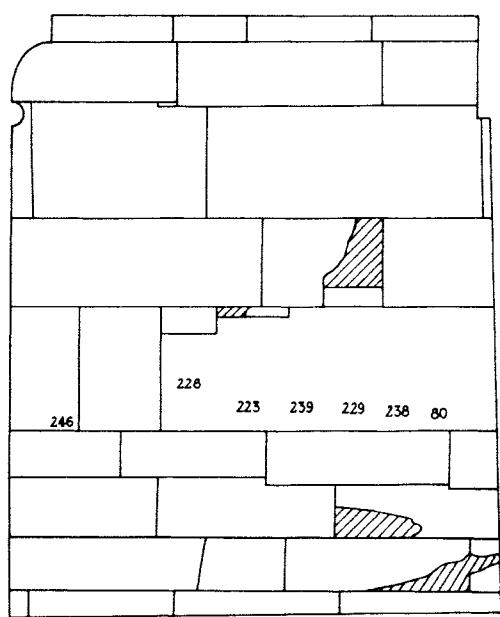
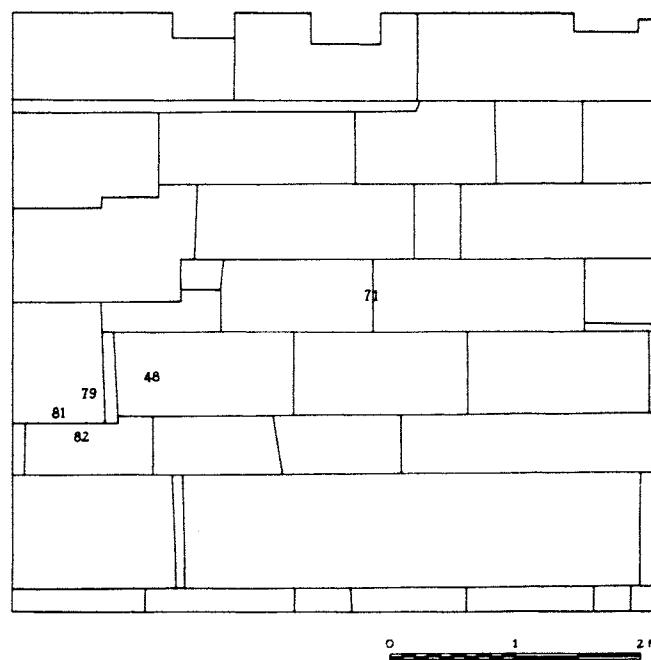


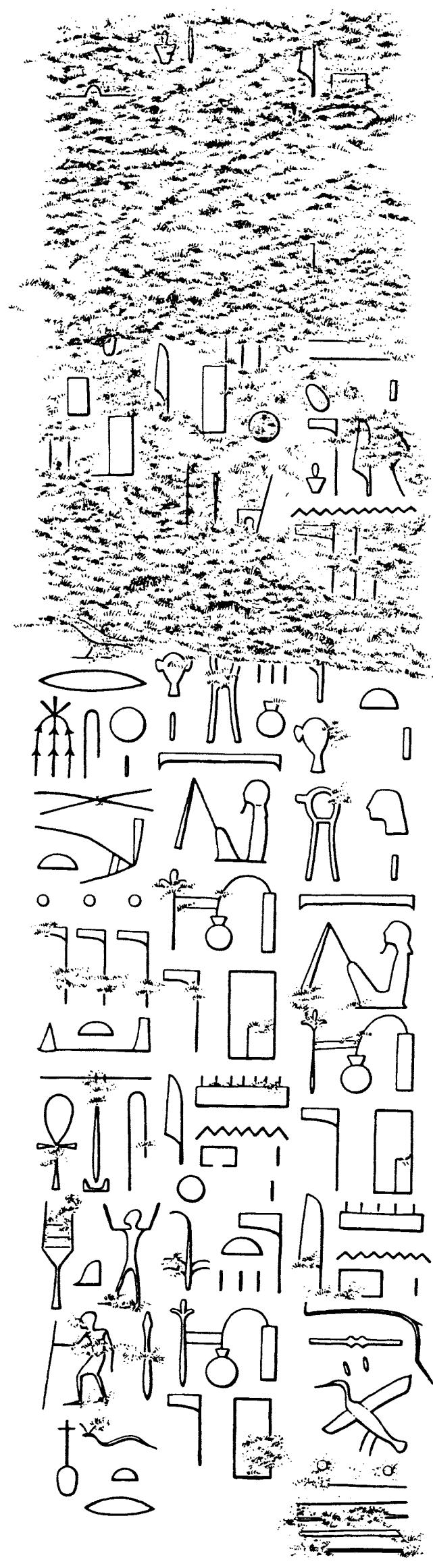
FIG. 9. ROOM R OF THE SMALL TEMPLE. WEST WALL

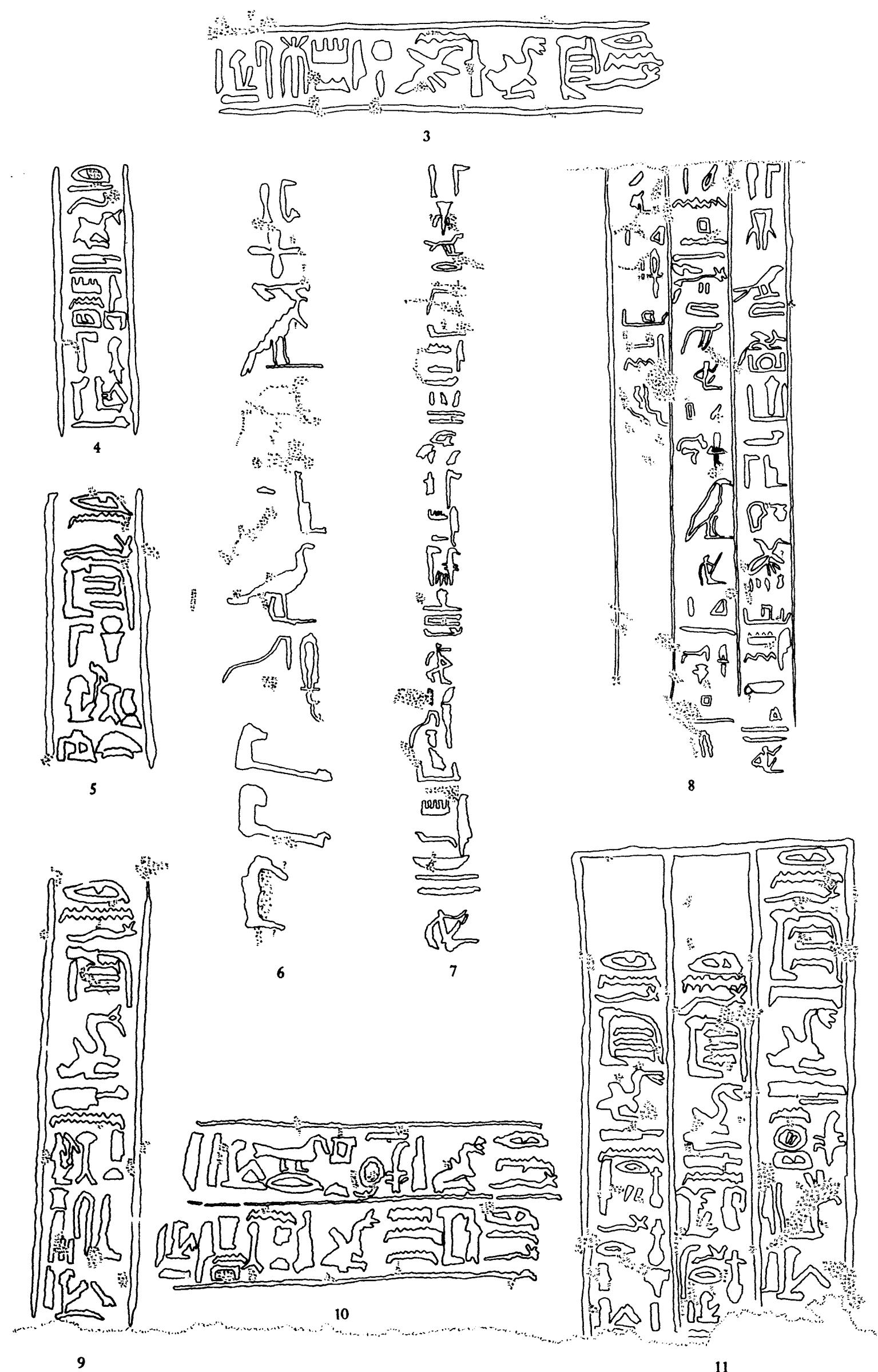
FIG. 10. ROOM S OF THE SMALL TEMPLE.
EAST WALLFIG. 11. ROOM S OF THE SMALL TEMPLE.
SOUTH WALL

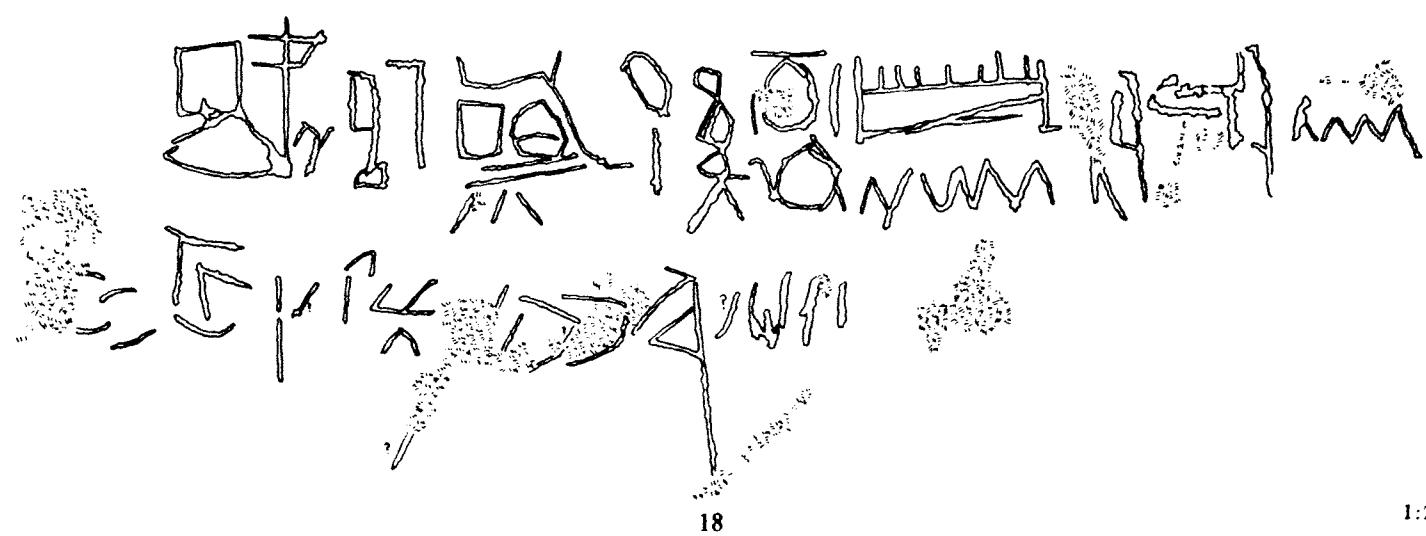
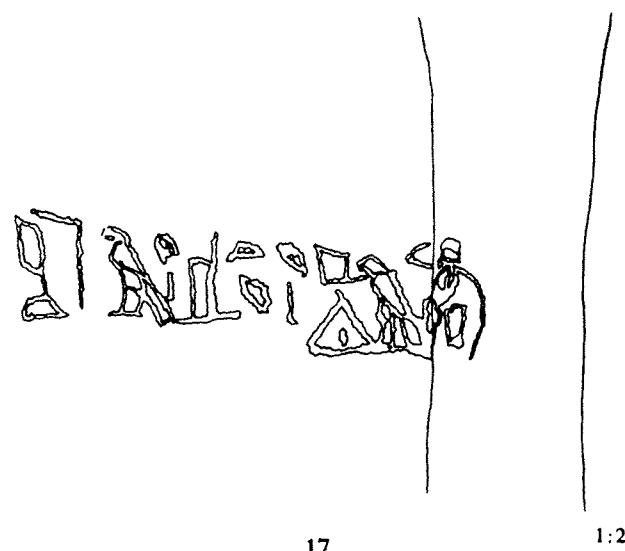
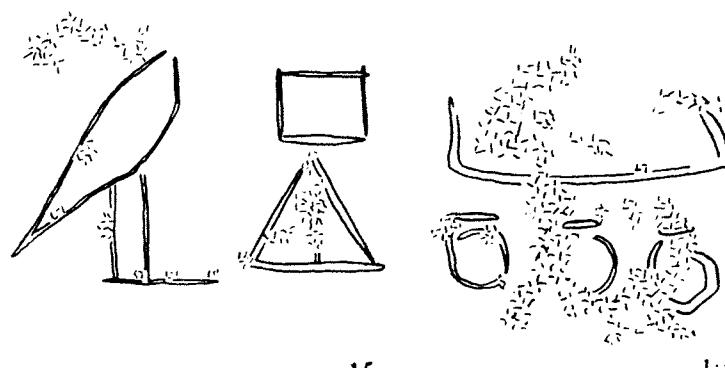
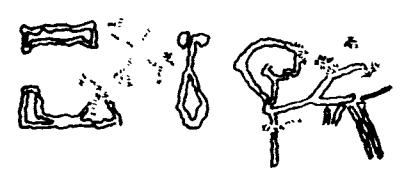
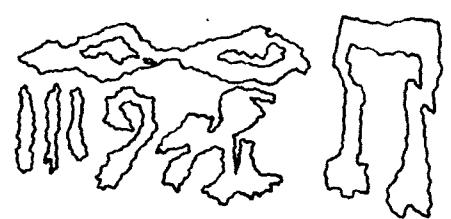
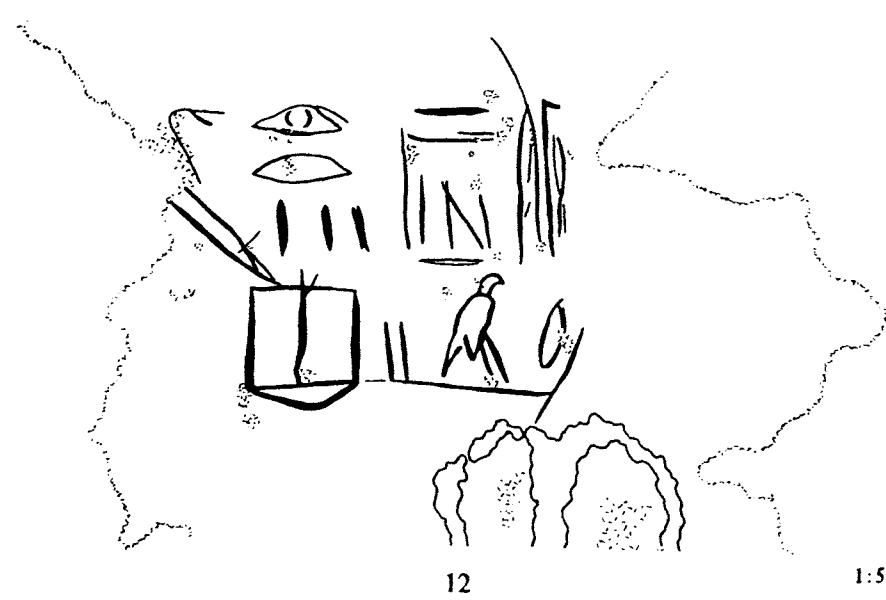
PLAIN NUMBERS REPRESENT GRAFFITI ON VERTICAL SURFACES; RINGED NUMBERS, THOSE ON HORIZONTAL SURFACES



PLATE 2











21

2:5



21

2:5



SMALL TEMPLE. ROOM R. WEST WALL. NORTH DOORWAY, BEARING NOS. 16, 21, 41-42, 49-52, 57, 401, AND OTHER TEXTS TOO POORLY PRESERVED TO REPAY COPYING. NO CLEANING WAS DONE IN THIS AREA. THE DIVISIONS ON THE SCALE ARE 10 CM. EACH



LA 1. CATH. F. 2. H. L.

22

2:5

23

1:2

24

Scale unknown

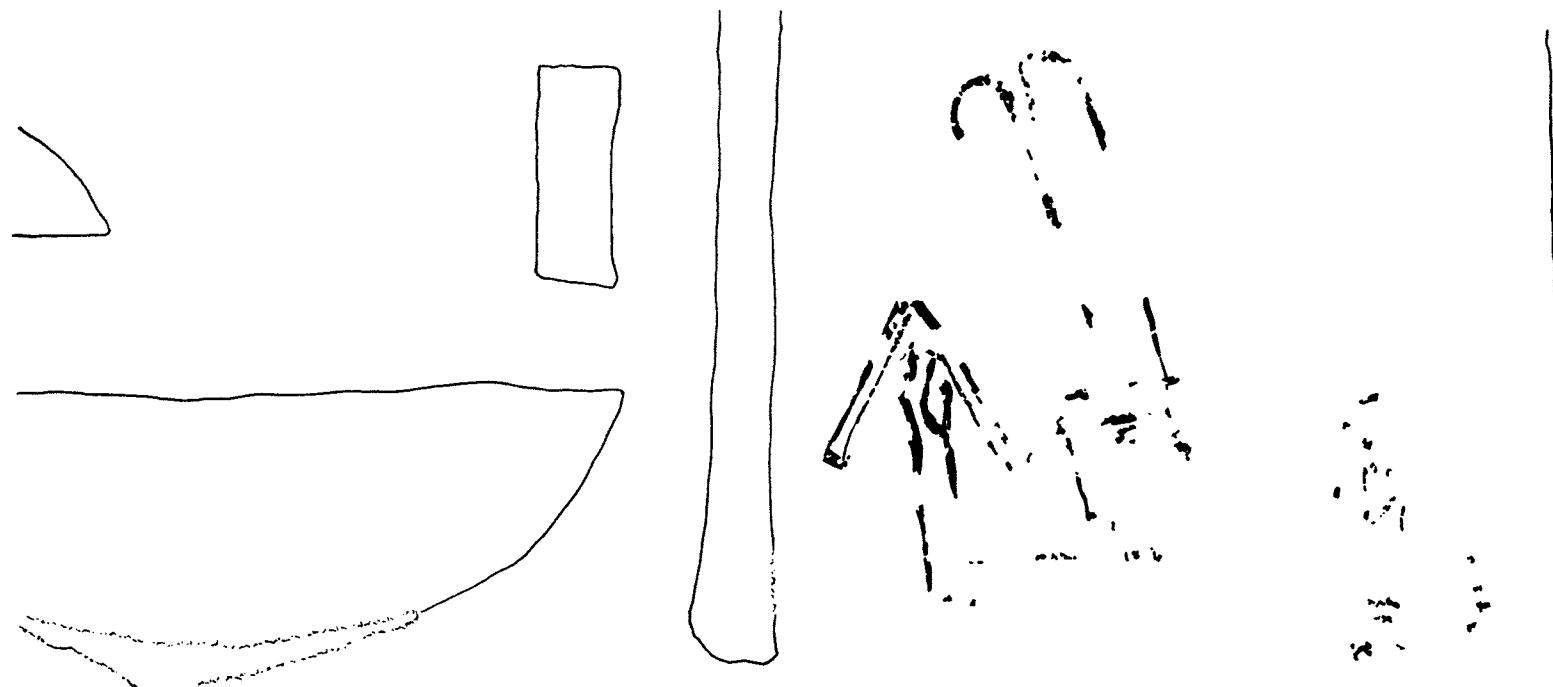
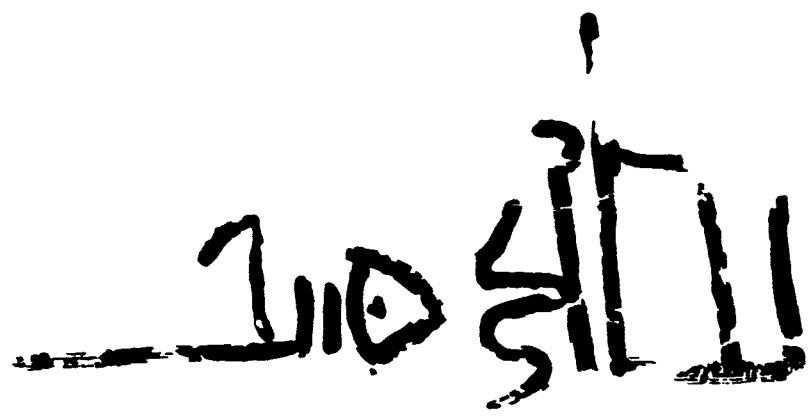
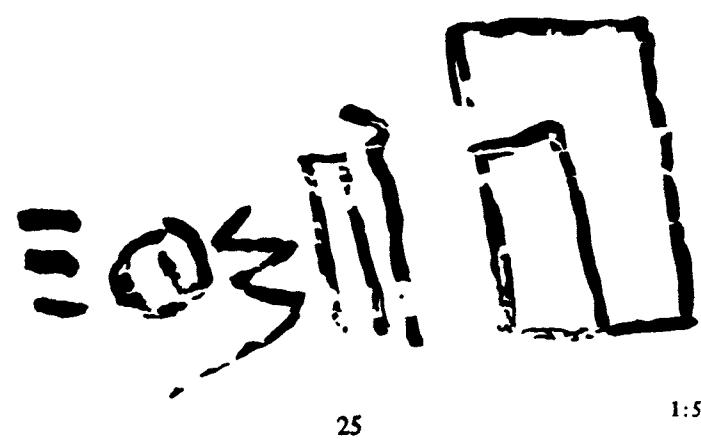
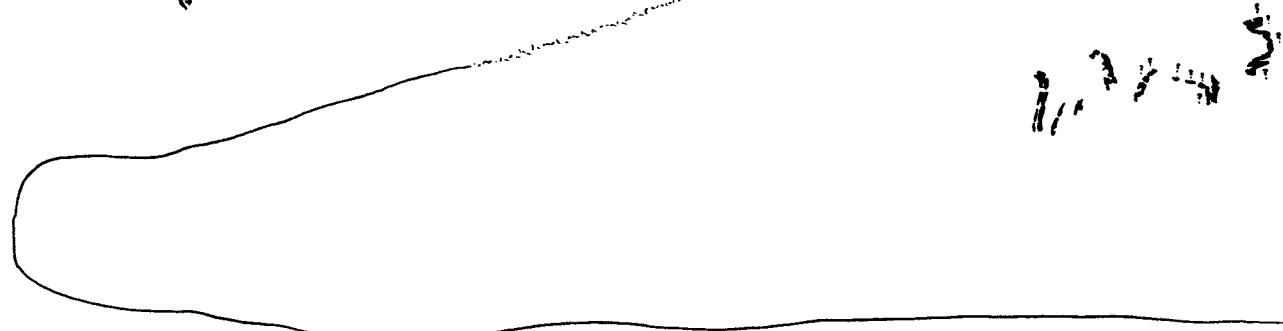


Fig. 27. - *Detail of Fig. 26.*
A. *Bottom of Fig. 26.*
B. *Base of Fig. 26.*



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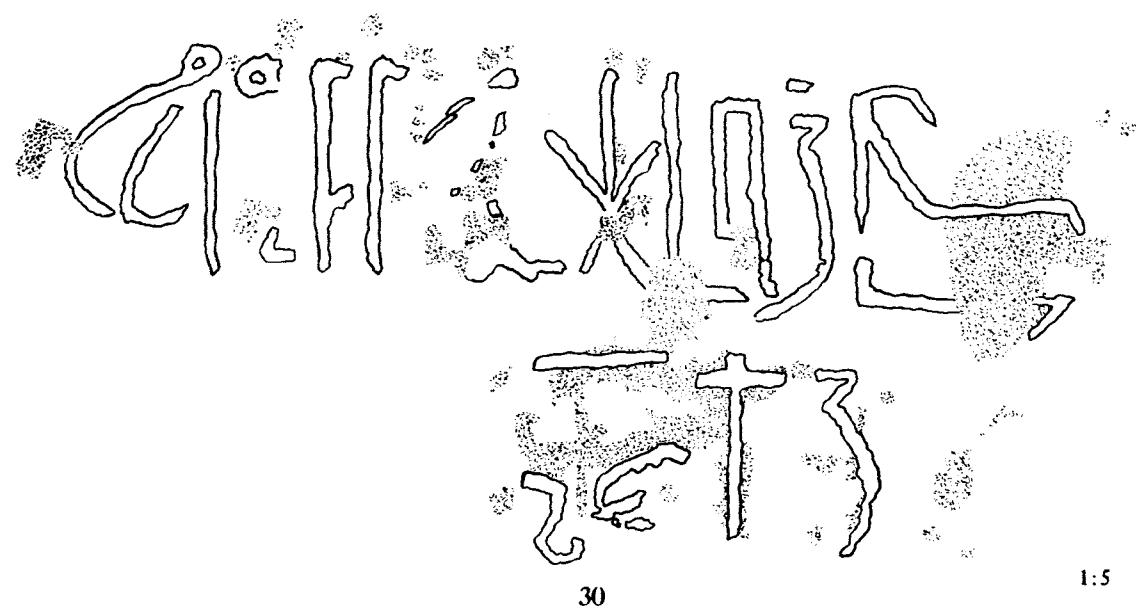
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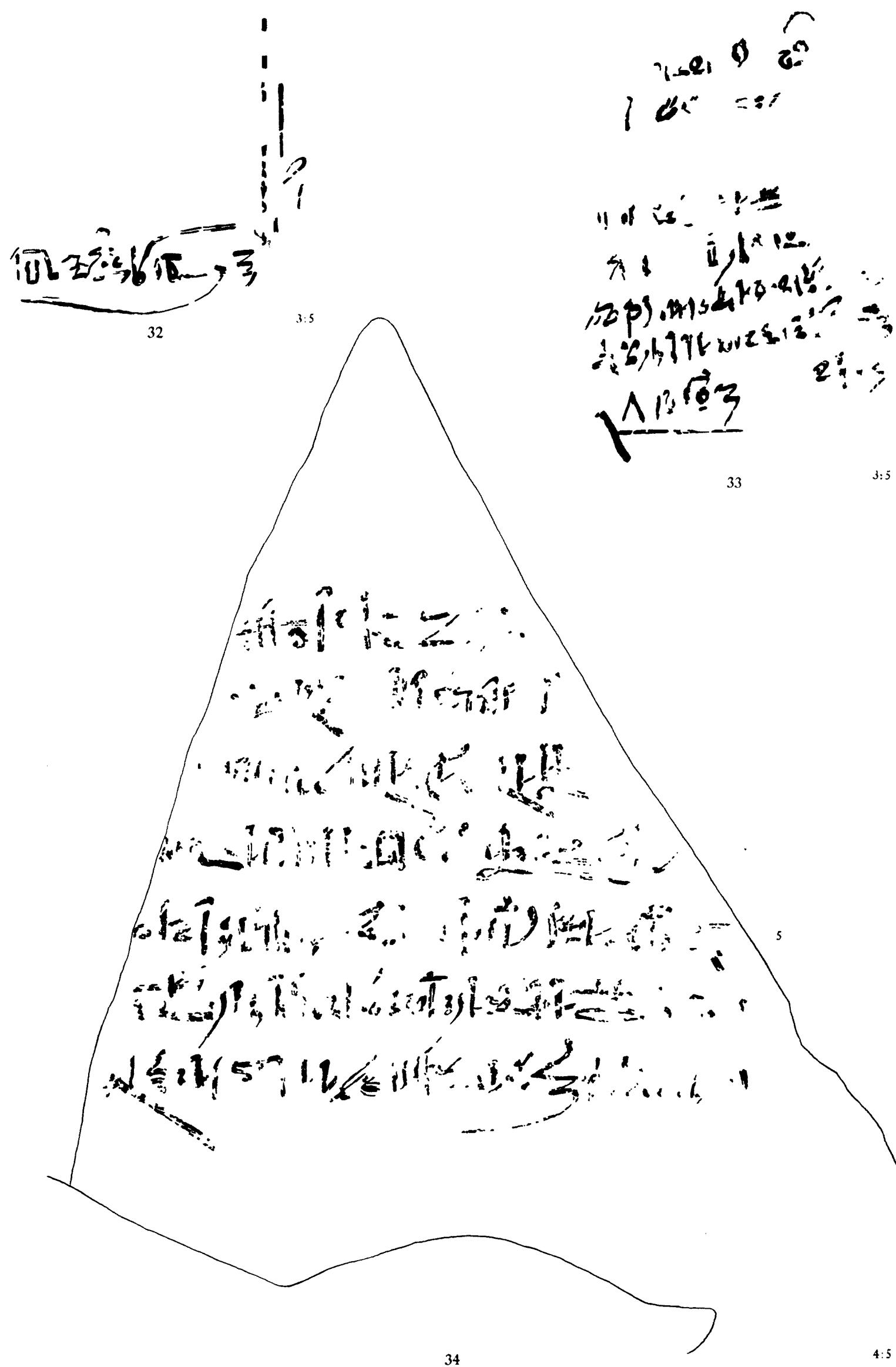
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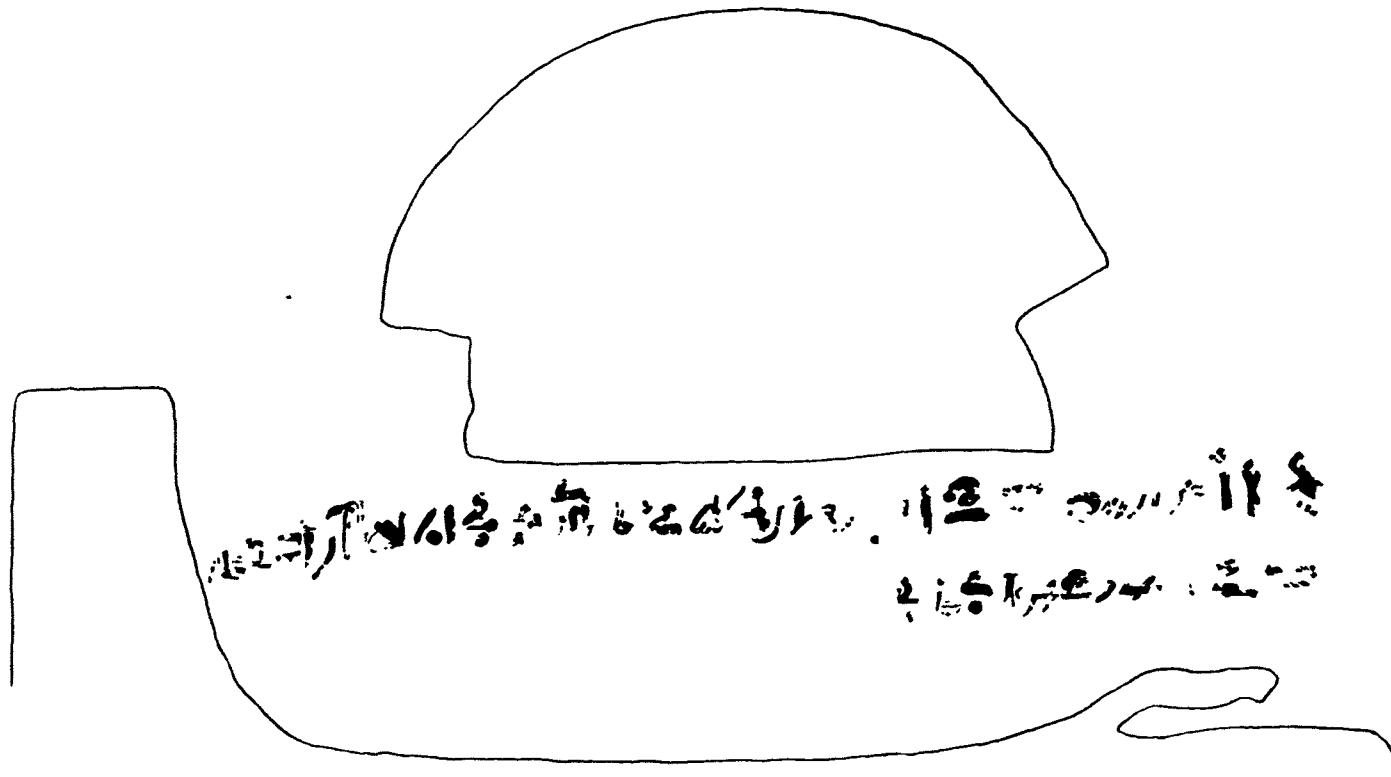
1-2

PLATE 10









35

وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا
وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا
وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا
وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا
وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا

36

وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا
وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا
وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا
وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا
وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا

37

وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا
وَلَمْ يَرْجِعْ إِلَيْهِ مُؤْمِنًا

38

4:5

39

4:5

40

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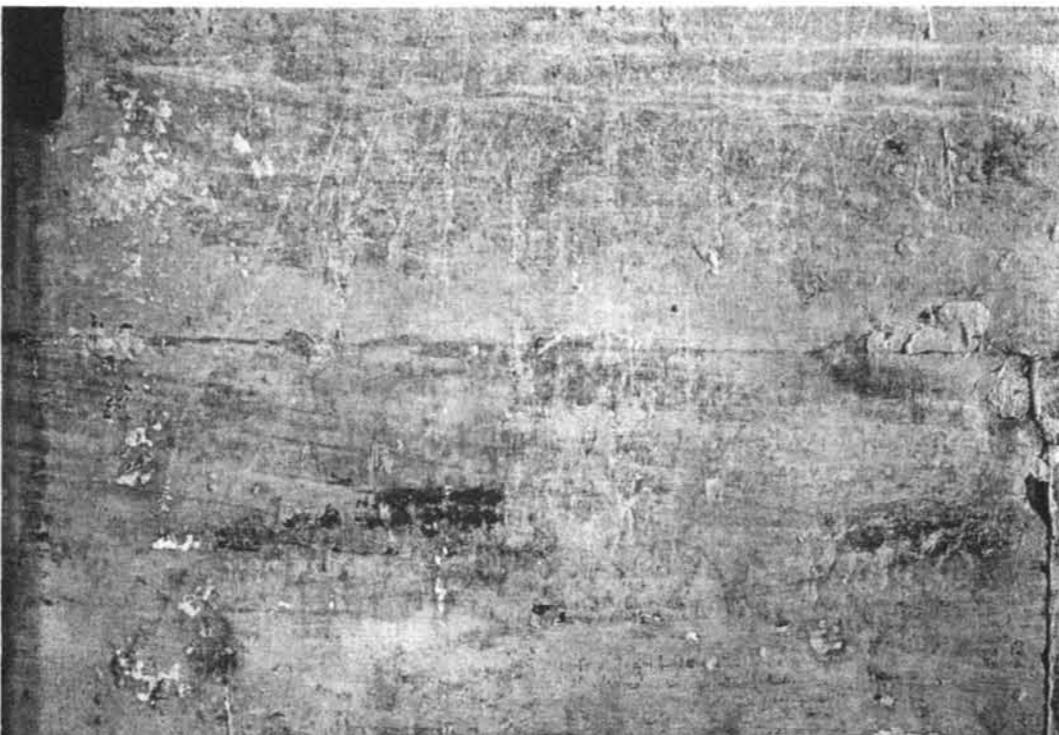
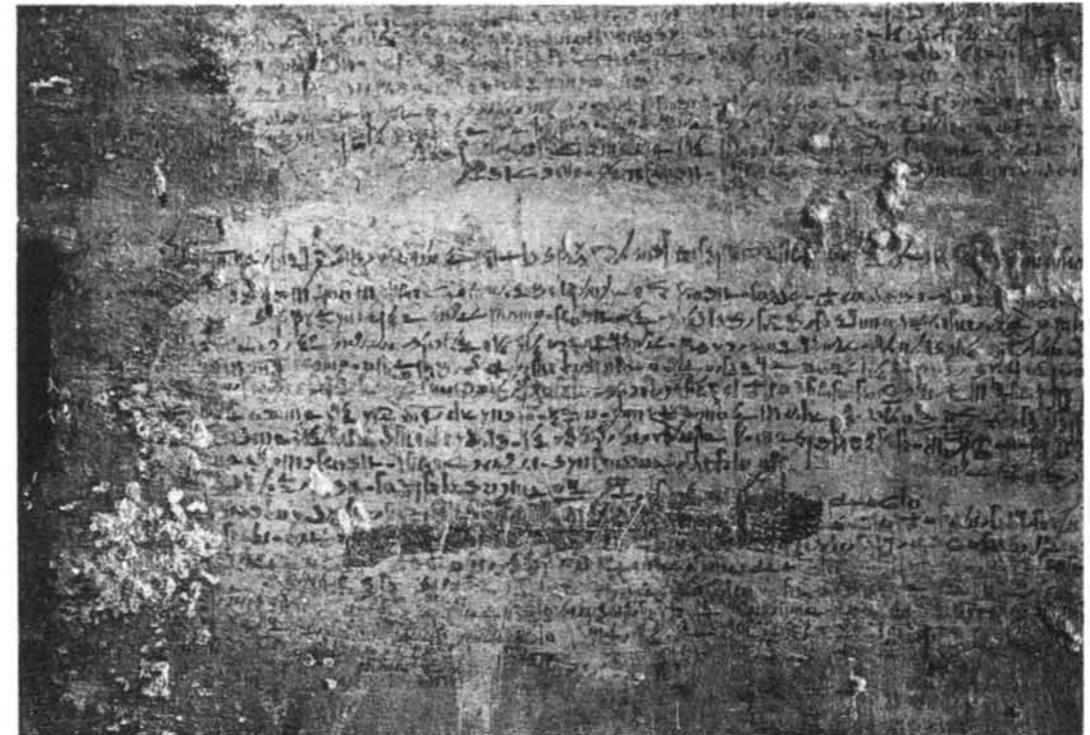
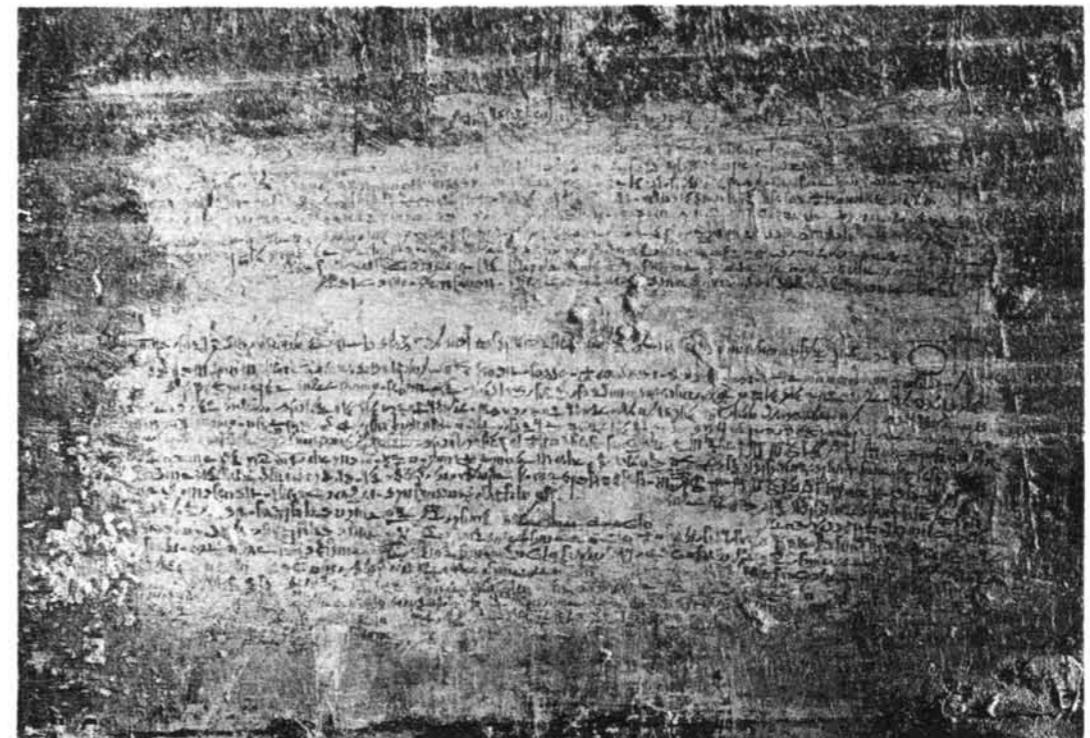
41 (see also Pl. 6)

2:5

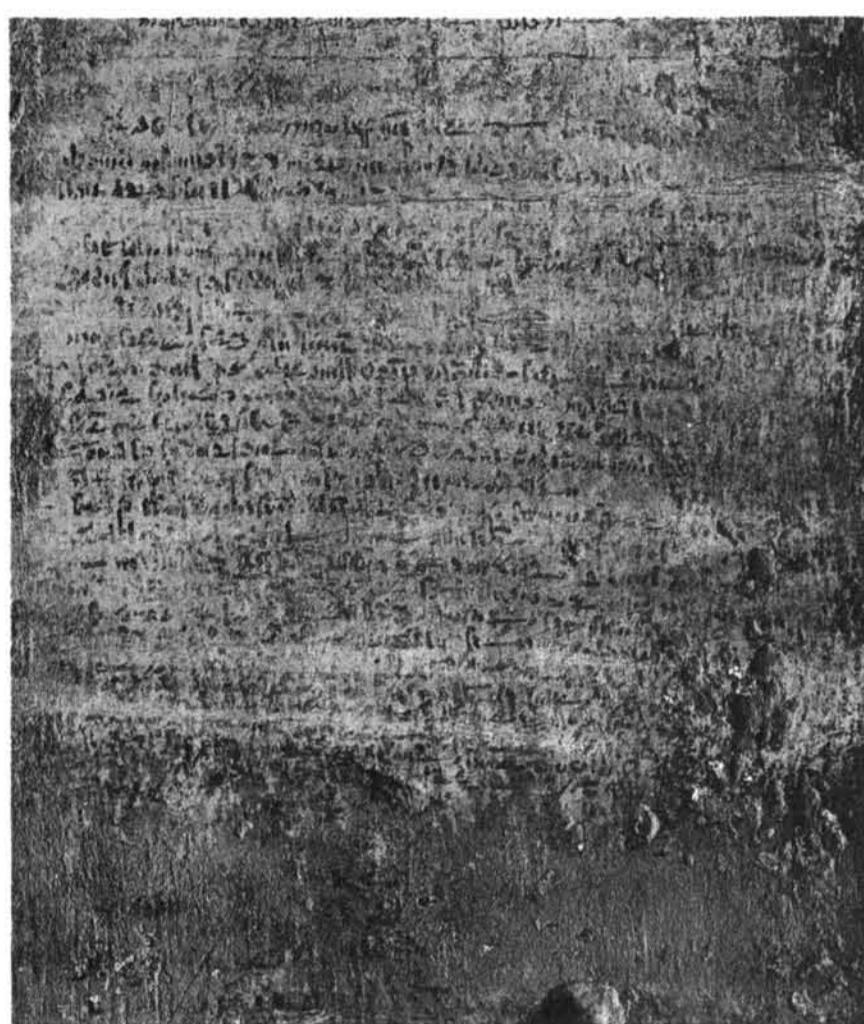
١. لِمَنْ يَرِدُ إِلَيْهِ مِنْ أَنْوَارٍ
٢. فَلَا يَرَى مَنْ يَرِدُ إِلَيْهِ
٣. وَمَنْ يَرِدُ إِلَيْهِ لَا يَرَى
٤. إِنَّا لَنَا مَا نَرِدُ
٥. وَمَا لَنَا مِنْ حَاجَةٍ إِلَيْكُمْ
٦. إِنَّمَا يَأْتِيُكُمْ مِنْ أَنْوَارٍ
٧. فَلَا يَرَى مَنْ يَأْتِيُكُمْ
٨. وَمَنْ يَأْتِيُكُمْ لَا يَرَى
٩. إِنَّا لَنَا مَا نَأْتِيُ
١٠. وَمَا لَنَا مِنْ حَاجَةٍ إِلَيْكُمْ
١١. إِنَّمَا يَأْتِيُكُمْ مِنْ أَنْوَارٍ
١٢. فَلَا يَرَى مَنْ يَأْتِيُكُمْ
١٣. وَمَنْ يَأْتِيُكُمْ لَا يَرَى
١٤. إِنَّا لَنَا مَا نَأْتِيُ
١٥. وَمَا لَنَا مِنْ حَاجَةٍ إِلَيْكُمْ
١٦. إِنَّمَا يَأْتِيُكُمْ مِنْ أَنْوَارٍ
١٧. فَلَا يَرَى مَنْ يَأْتِيُكُمْ
١٨. وَمَنْ يَأْتِيُكُمْ لَا يَرَى
١٩. إِنَّا لَنَا مَا نَأْتِيُ
٢٠. وَمَا لَنَا مِنْ حَاجَةٍ إِلَيْكُمْ
٢١. إِنَّمَا يَأْتِيُكُمْ مِنْ أَنْوَارٍ
٢٢. فَلَا يَرَى مَنْ يَأْتِيُكُمْ
٢٣. وَمَنْ يَأْتِيُكُمْ لَا يَرَى
٢٤. إِنَّا لَنَا مَا نَأْتِيُ
٢٥. وَمَا لَنَا مِنْ حَاجَةٍ إِلَيْكُمْ
٢٦. إِنَّمَا يَأْتِيُكُمْ مِنْ أَنْوَارٍ
٢٧. فَلَا يَرَى مَنْ يَأْتِيُكُمْ
٢٨. وَمَنْ يَأْتِيُكُمْ لَا يَرَى
٢٩. إِنَّا لَنَا مَا نَأْتِيُ
٣٠. وَمَا لَنَا مِنْ حَاجَةٍ إِلَيْكُمْ
٣١. إِنَّمَا يَأْتِيُكُمْ مِنْ أَنْوَارٍ
٣٢. فَلَا يَرَى مَنْ يَأْتِيُكُمْ
٣٣. وَمَنْ يَأْتِيُكُمْ لَا يَرَى
٣٤. إِنَّا لَنَا مَا نَأْتِيُ
٣٥. وَمَا لَنَا مِنْ حَاجَةٍ إِلَيْكُمْ
٣٦. إِنَّمَا يَأْتِيُكُمْ مِنْ أَنْوَارٍ

42 (see also Pl. 6)

2:5

*A**B**C**D*

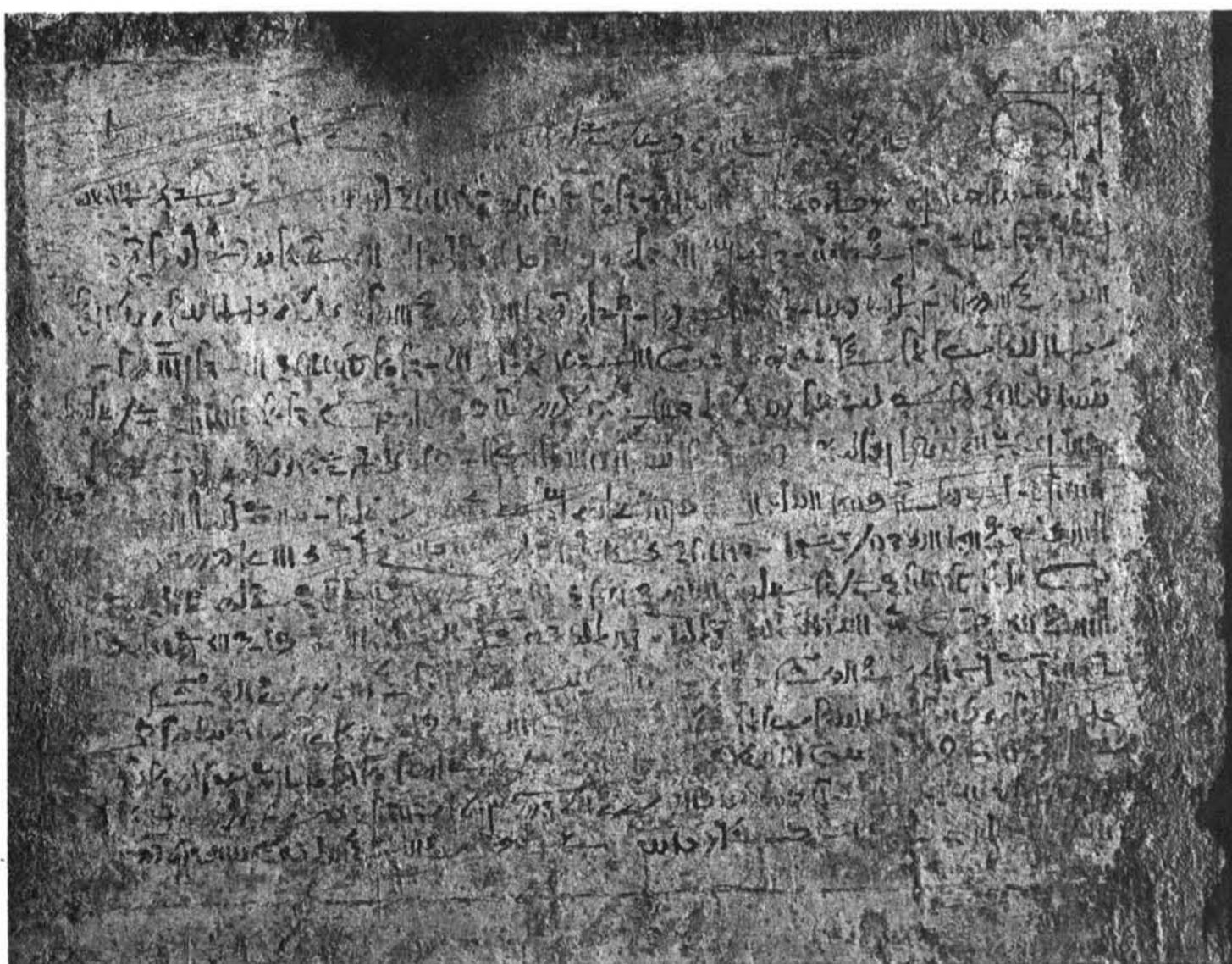
- A.* ABOVE, NO. 117 (HARDLY VISIBLE), ON ANCIENT PLASTER WHICH COVERED NO. 44. BELOW, ILL PRESERVED TEXTS WHICH WERE LEFT UCLEANED
B. NO. 44, LINES 1-7, AFTER CLEANING. ANCIENT PLASTER STILL HIDES THE REMAINDER OF NO. 44 AND, ABOVE IT, THE WHOLE OF NO. 43
C. DETAIL OF NOS. 43 AND 44, SHOWING "ISLAND" OF ANCIENT PLASTER BEARING NO. 117, JUST BEFORE ITS REMOVAL
D. NOS. 43 AND 44 AFTER FINAL CLEANING



A



B



C

A. NO. 46 AFTER FINAL CLEANING

B. ABOVE, NO. 45 AFTER PRELIMINARY CLEANING. BELOW, ANCIENT PLASTER COVERING THE FIRST
12 OR 13 LINES OF NO. 46

C. NO. 45 AFTER FINAL CLEANING

47

1:2

لَهُمْ فَوْزٌ مُّعْدَلٌ وَلَهُمْ دَرَجاتٌ أَنْوَارٌ ۖ وَمَا قَاتَهُمْ
يُنَزَّلُونَ مِنْ كَوَافِرَ ۖ إِلَّا هُمْ بِالْأَكْفَارِ
مُّدْرَكُونَ ۖ لَمْ يَأْتِهِمْ مُّؤْمِنُونَ مُّهَاجِرُونَ ۖ وَلَمْ يَأْتِهِمْ
دُسْتُرٌ مُّبِينٌ ۖ

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48

4 · 5

Col. II

Col. I

Gal III

1:2

49 (see also Pl. 6)

١٠ - لَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
١١ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
١٢ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
١٣ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
١٤ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
١٥ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
١٦ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
١٧ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
١٨ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
١٩ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ
٢٠ - وَلَمْ يَرَهُ مُؤْمِنٌ فَلَمَّا رَأَاهُ أَكَبَ عَيْنَاهُ فَلَمْ يَرَهُ مُؤْمِنٌ

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16
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2

1:2

50 (see also Pl. 6)

51 (see also Pl. 6)

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١٠٠	م	م	م

52 (see also Pl. 6)

اَنْتَ مَنْ تَرَكْتُمْ
وَمَا اَنْتُ بِكُلِّ شَيْءٍ عَذِيزٌ
فَلَمَّا رَأَى مَا فَعَلَ

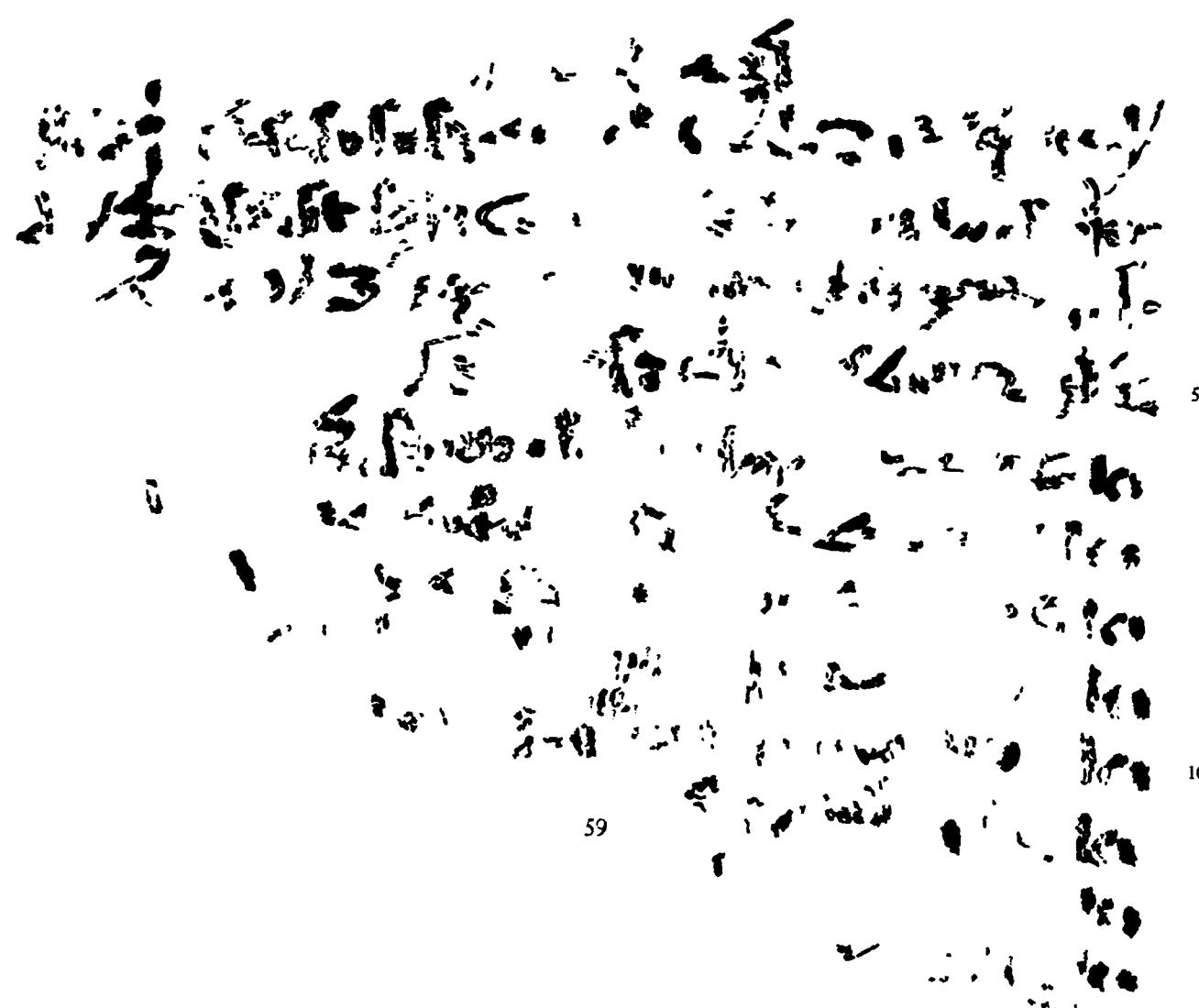
56

۱۰۷) نایاب - نیازمند - نیازمند

57 (see also Pl. 6)

2:5

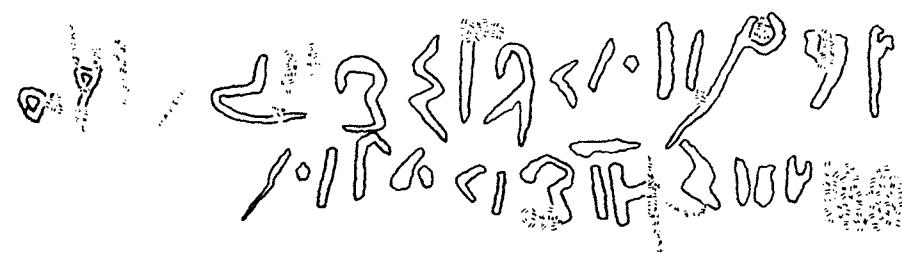
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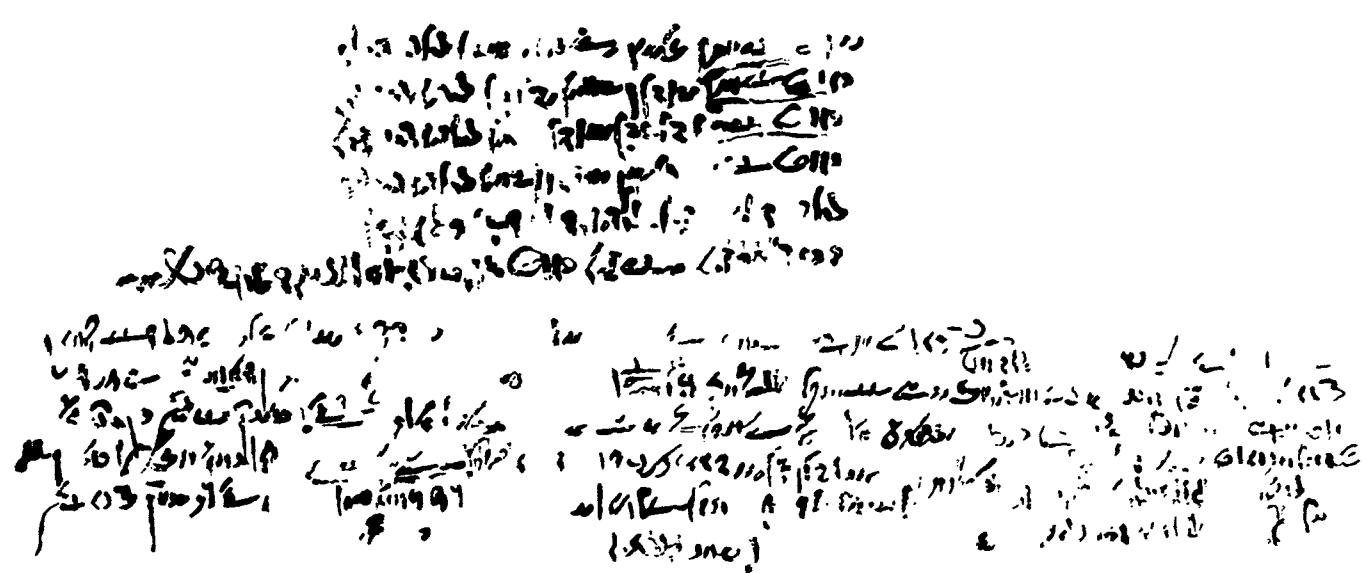
ମୁଦ୍ରା-ବିନ୍ଦୁ-ପାତ୍ର-ବିନ୍ଦୁ

15

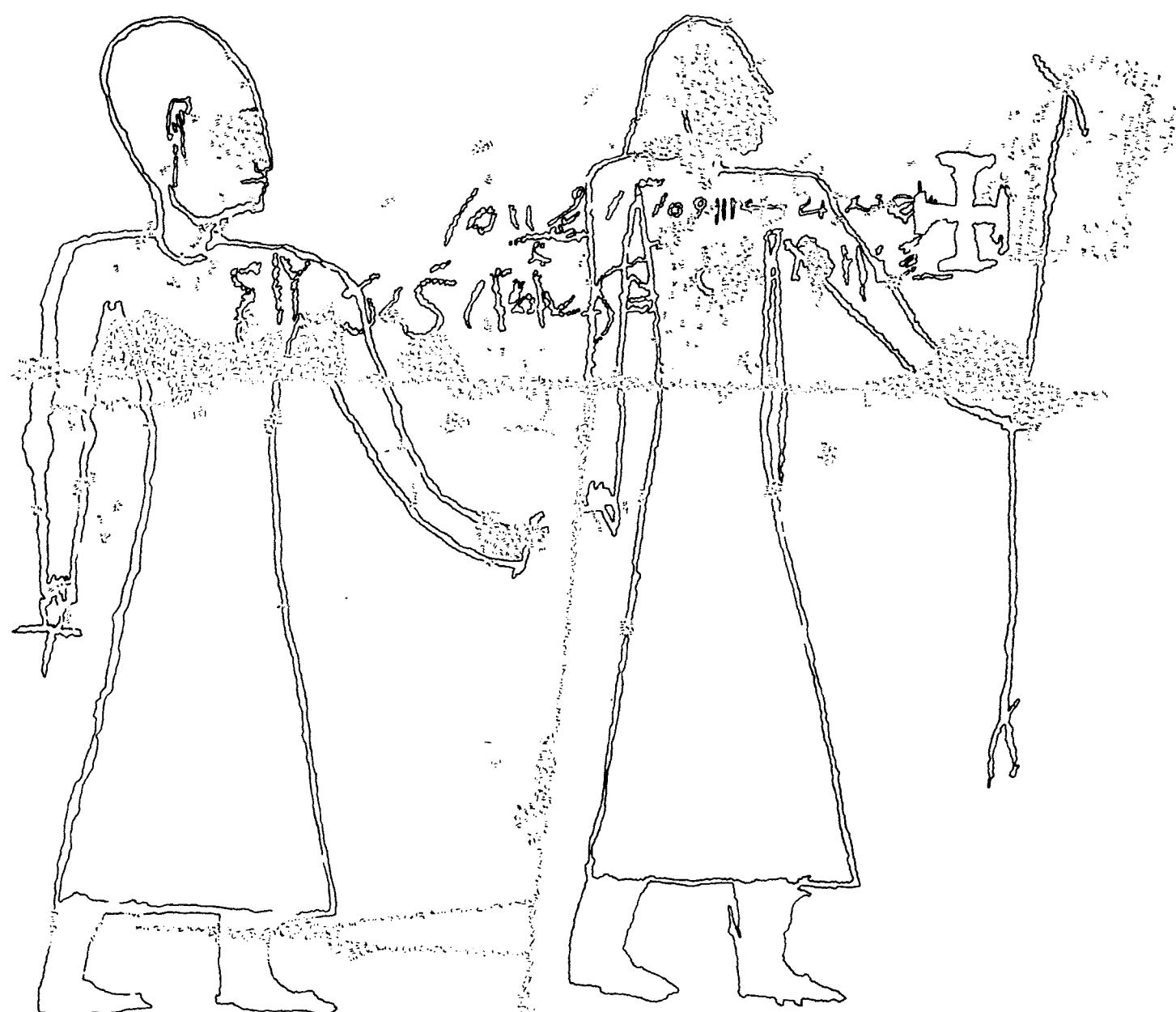
60
 15



61
 All 1:2



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66

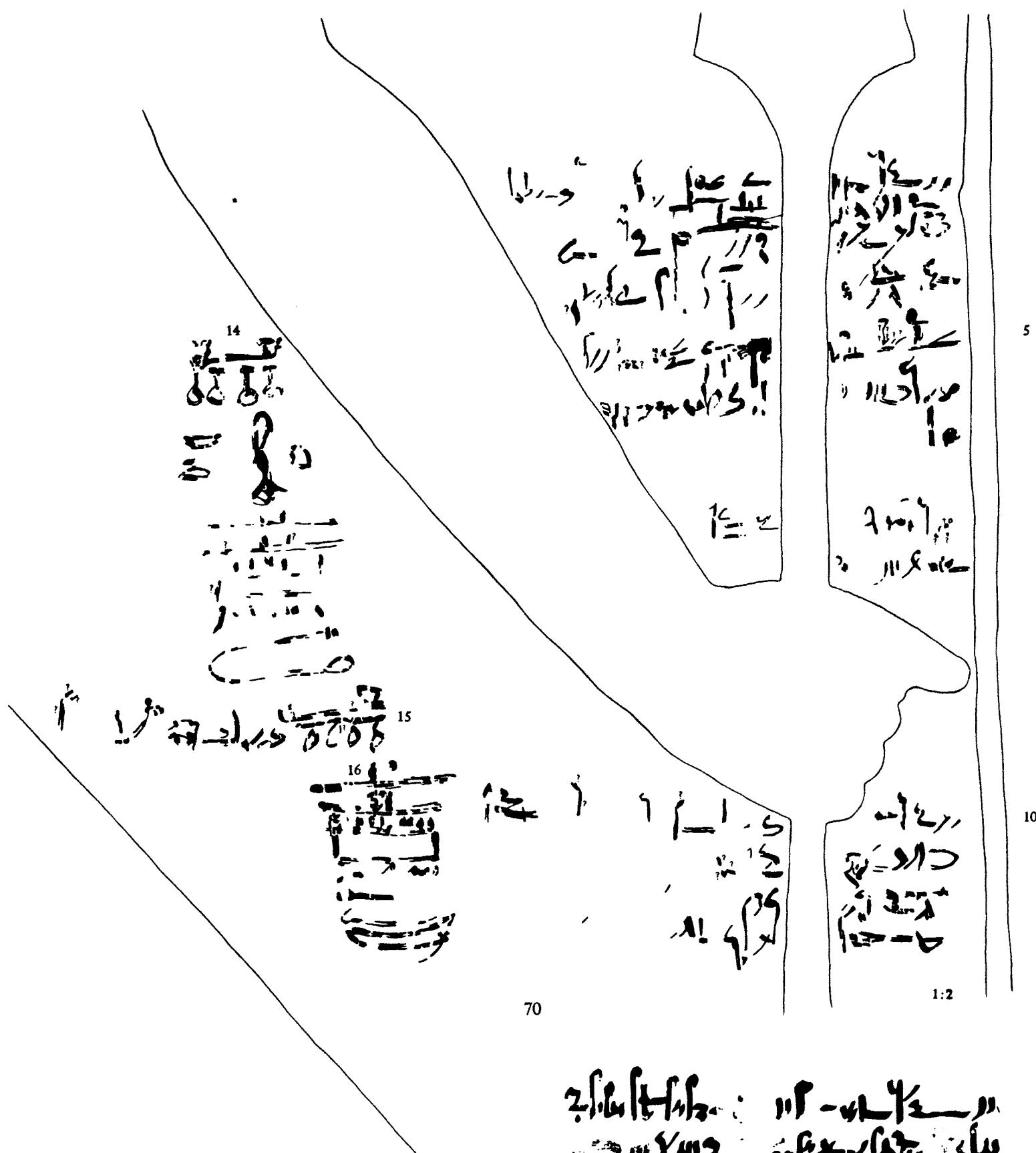
ଶରୀରକୁ ପାଦକୁ
ନିର୍ମଳ କରିବା
ଏହା ଏହା କରିବାକୁ

67



68

All 1:5



Col. I

10

15

Col. II

5

10

Col. III

5

10

72

1: 2

4: 5

73

This image shows a page from an old manuscript. The top half contains two columns of dense Arabic text. Below this, there is a large, rectangular, stylized illustration enclosed in a thin black border. The illustration depicts a scene with figures and architectural elements, possibly a courtly or divine assembly. The numbers 74, 77, and 78 are printed at the bottom left, center, and right respectively.

۱۰۰ - ۱۰۱ - ۱۰۲ - ۱۰۳
 ۱۰۴ - ۱۰۵ - ۱۰۶ - ۱۰۷ - ۱۰۸ - ۱۰۹ - ۱۱۰ - ۱۱۱ - ۱۱۲ - ۱۱۳ - ۱۱۴ - ۱۱۵ - ۱۱۶ - ۱۱۷ - ۱۱۸ - ۱۱۹ - ۱۲۰ - ۱۲۱ - ۱۲۲ - ۱۲۳ - ۱۲۴ - ۱۲۵ - ۱۲۶ - ۱۲۷ - ۱۲۸ - ۱۲۹ - ۱۳۰ - ۱۳۱ - ۱۳۲ - ۱۳۳ - ۱۳۴ - ۱۳۵ - ۱۳۶ - ۱۳۷ - ۱۳۸ - ۱۳۹ - ۱۴۰ - ۱۴۱ - ۱۴۲ - ۱۴۳ - ۱۴۴ - ۱۴۵ - ۱۴۶ - ۱۴۷ - ۱۴۸ - ۱۴۹ - ۱۵۰ - ۱۵۱ - ۱۵۲ - ۱۵۳ - ۱۵۴ - ۱۵۵ - ۱۵۶ - ۱۵۷ - ۱۵۸ - ۱۵۹ - ۱۶۰ - ۱۶۱ - ۱۶۲ - ۱۶۳ - ۱۶۴ - ۱۶۵ - ۱۶۶ - ۱۶۷ - ۱۶۸ - ۱۶۹ - ۱۷۰ - ۱۷۱ - ۱۷۲ - ۱۷۳ - ۱۷۴ - ۱۷۵ - ۱۷۶ - ۱۷۷ - ۱۷۸ - ۱۷۹ - ۱۸۰ - ۱۸۱ - ۱۸۲ - ۱۸۳ - ۱۸۴ - ۱۸۵ - ۱۸۶ - ۱۸۷ - ۱۸۸ - ۱۸۹ - ۱۹۰ - ۱۹۱ - ۱۹۲ - ۱۹۳ - ۱۹۴ - ۱۹۵ - ۱۹۶ - ۱۹۷ - ۱۹۸ - ۱۹۹ - ۲۰۰

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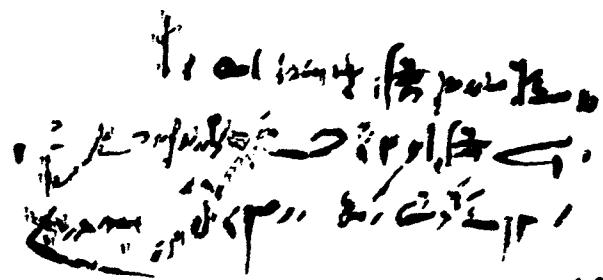
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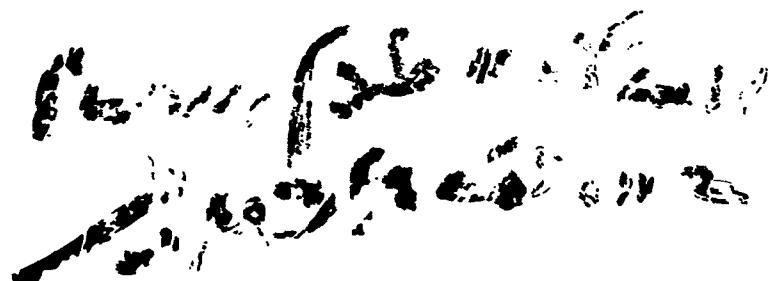
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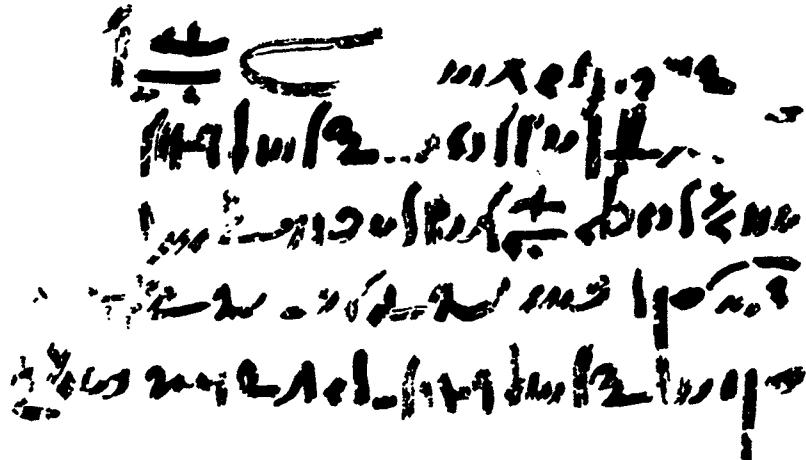
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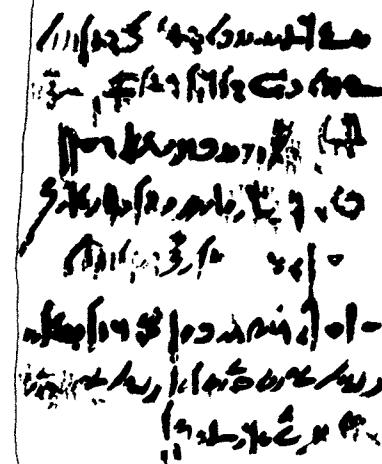
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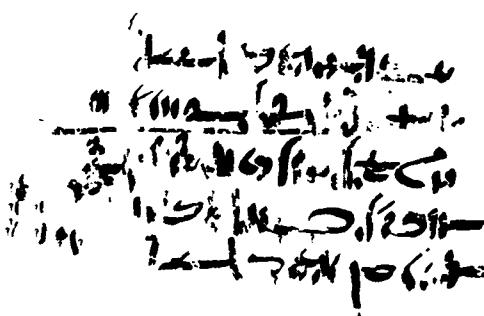
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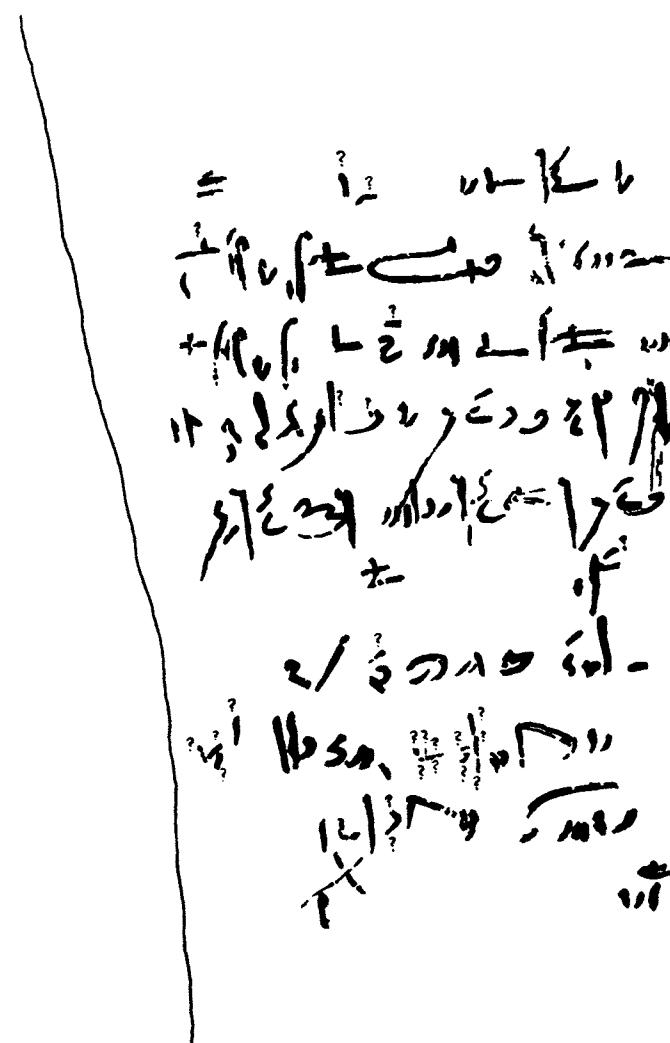
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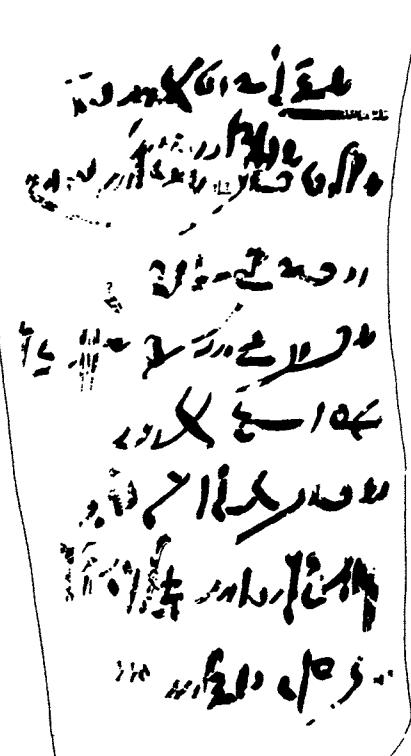
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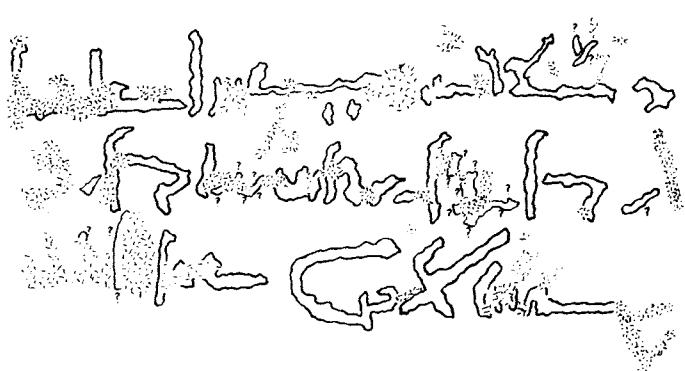
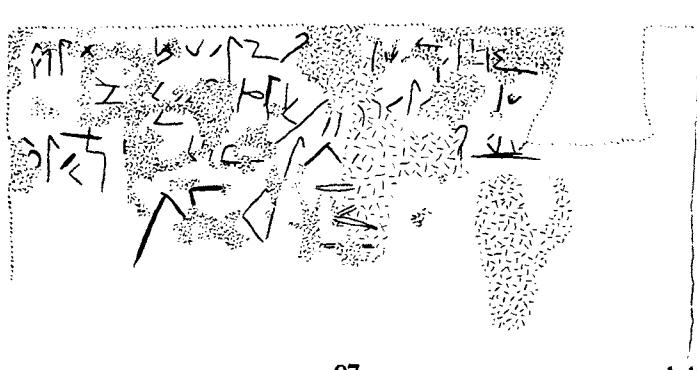
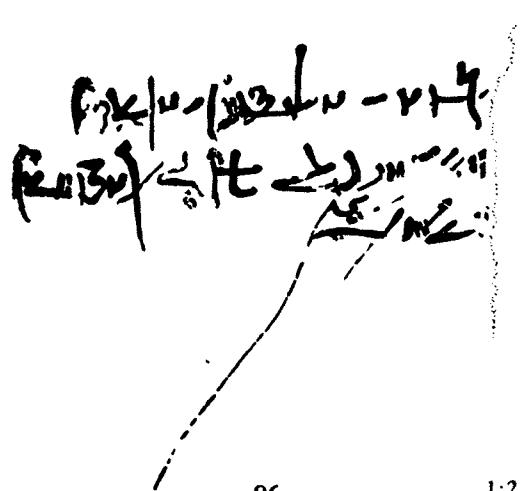
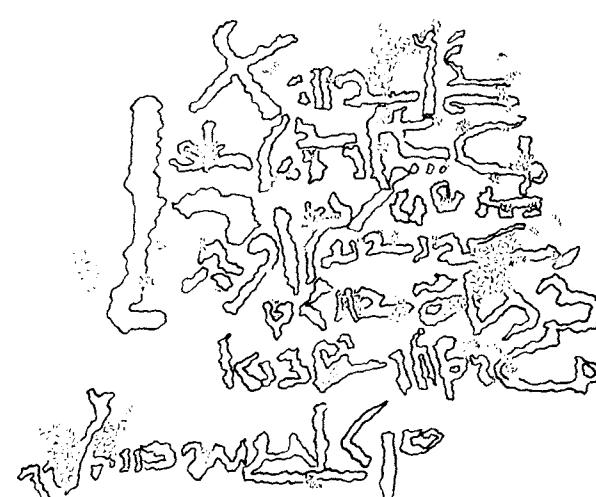
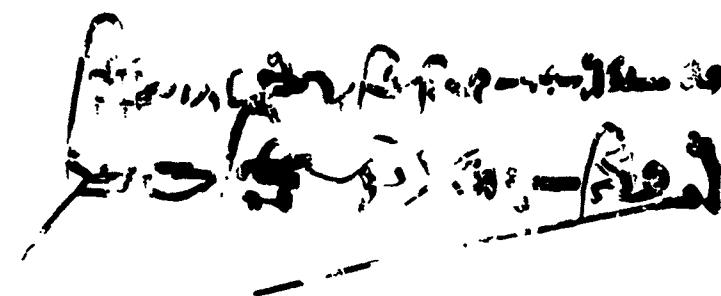
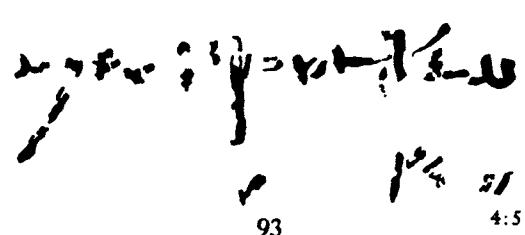
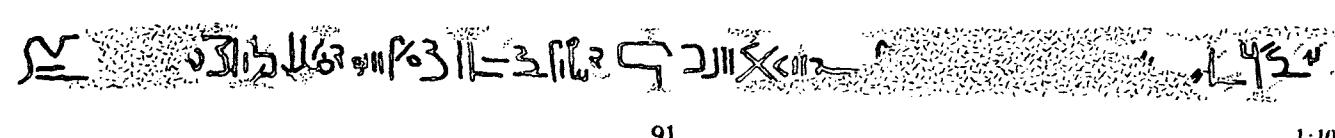
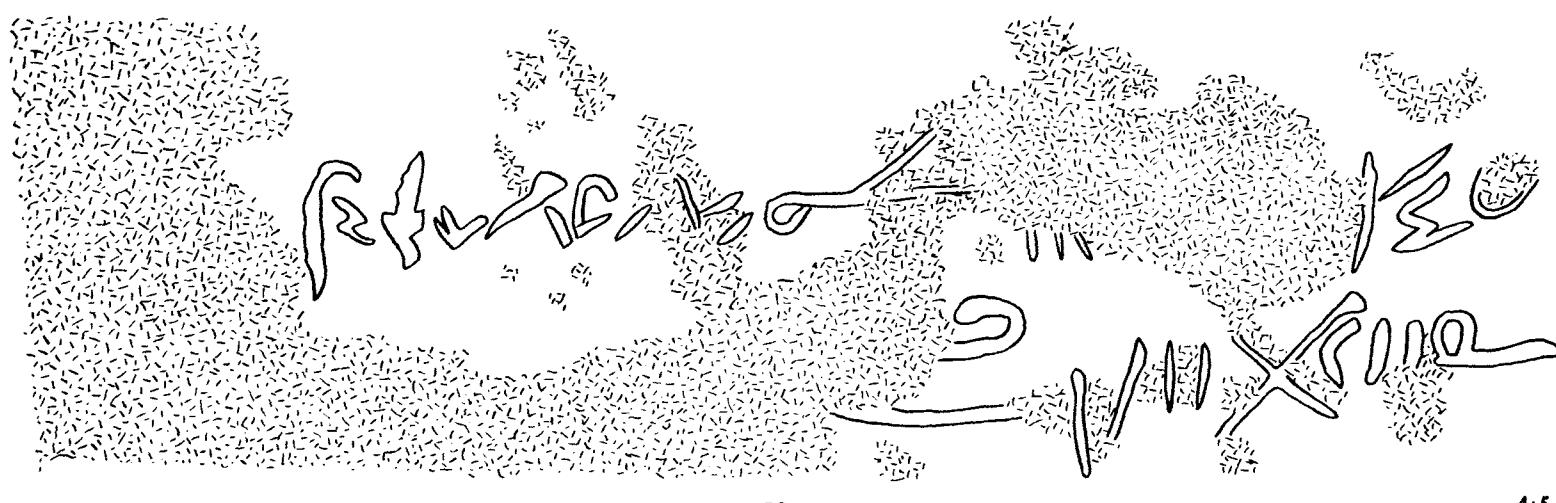
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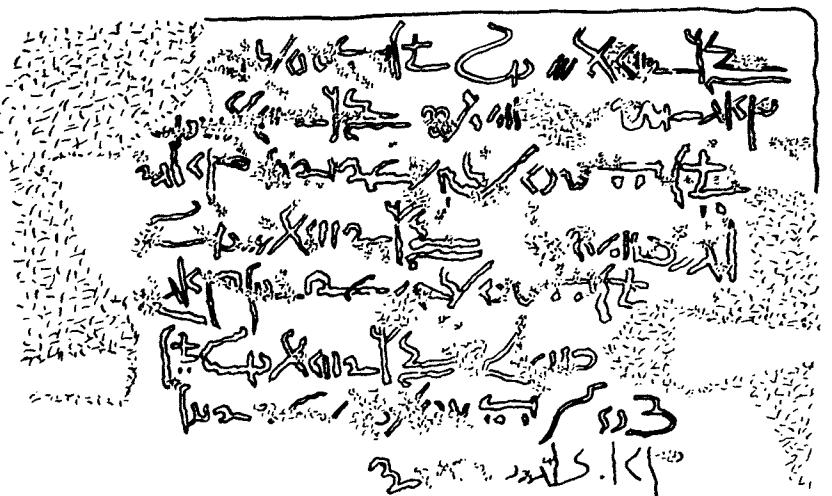
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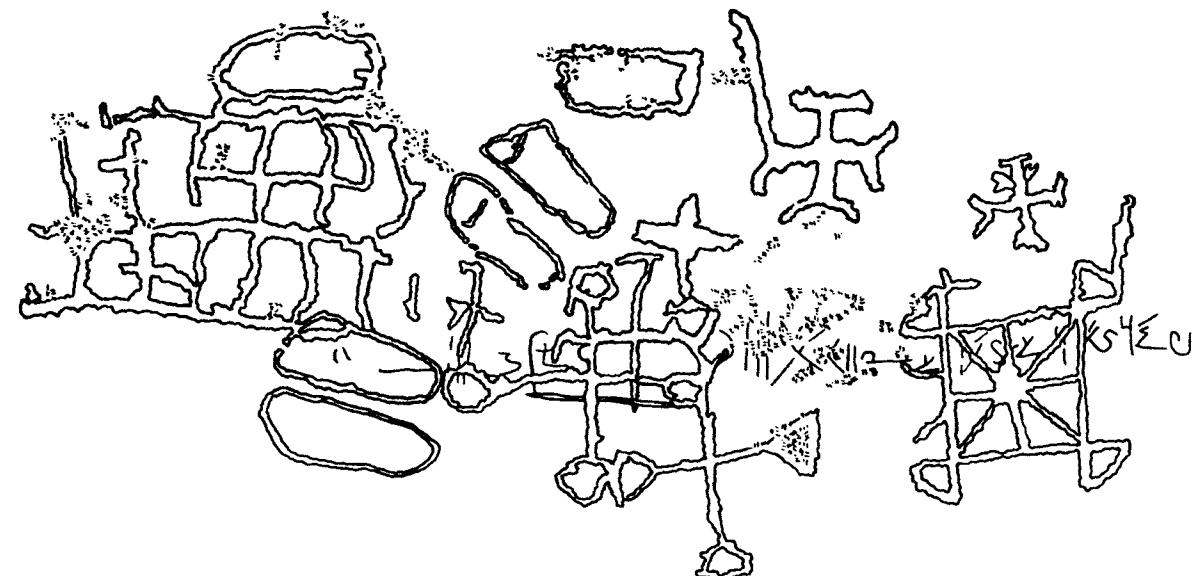
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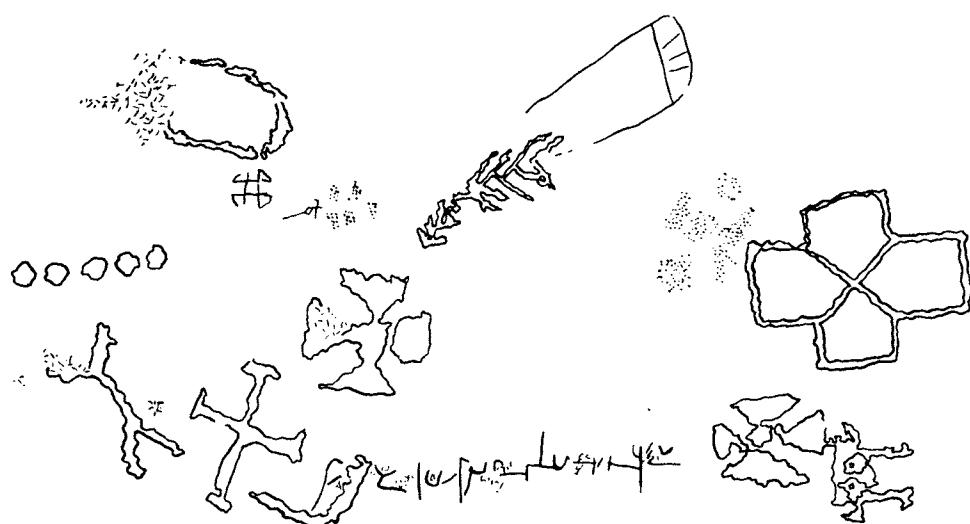




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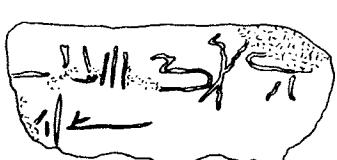


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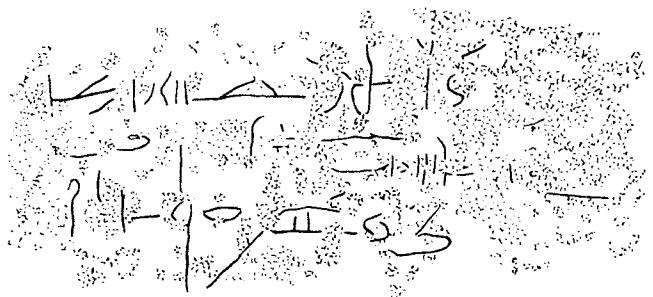


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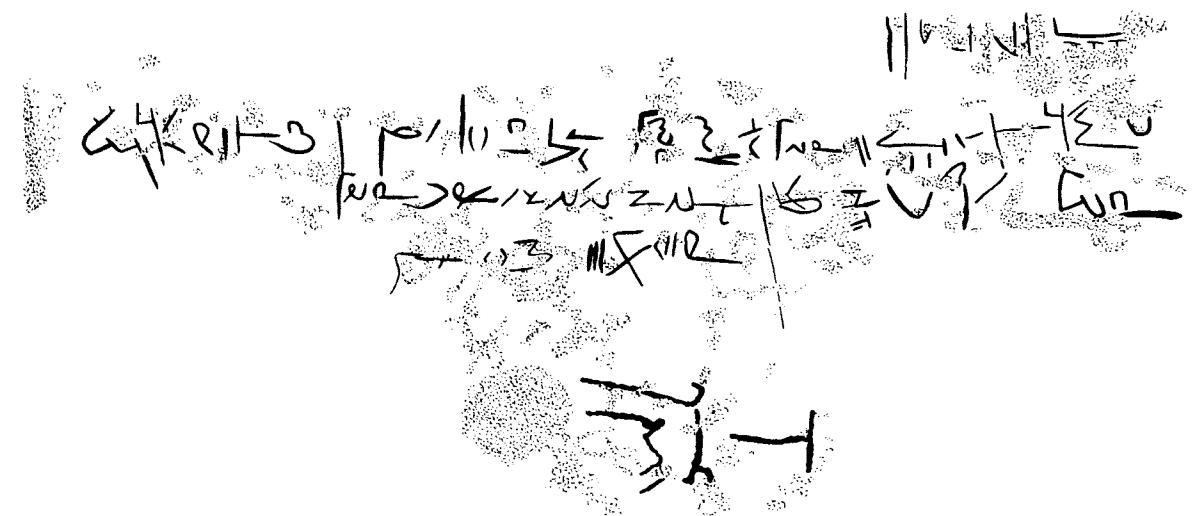
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116

2:5

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117 (see also Pl. 15)

4:5

حَلَّافَنْ حَلَّافَنْ

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1:5

حَلَّافَنْ حَلَّافَنْ

119

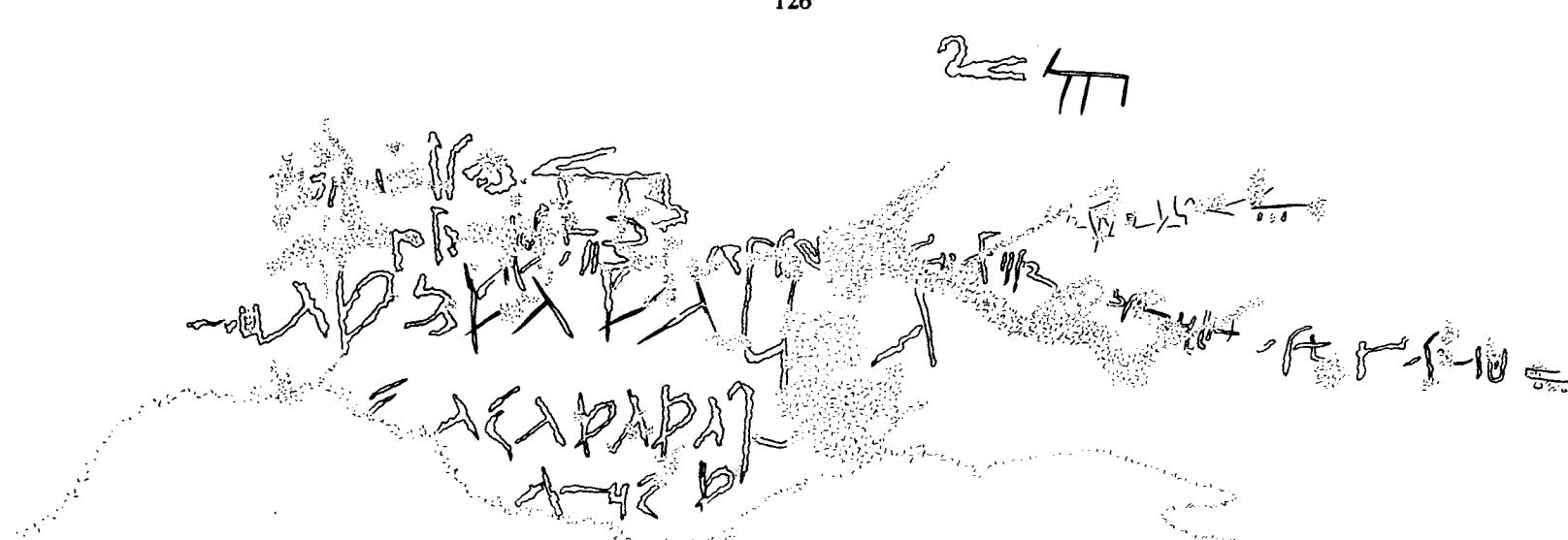
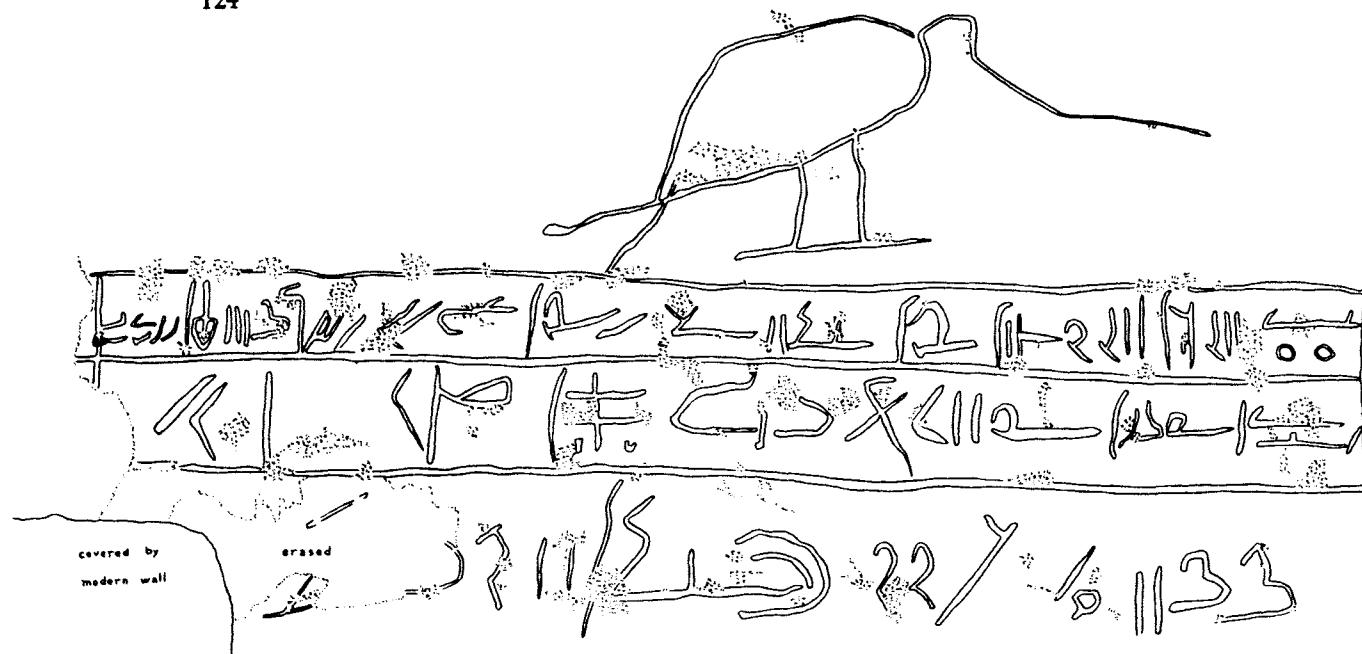
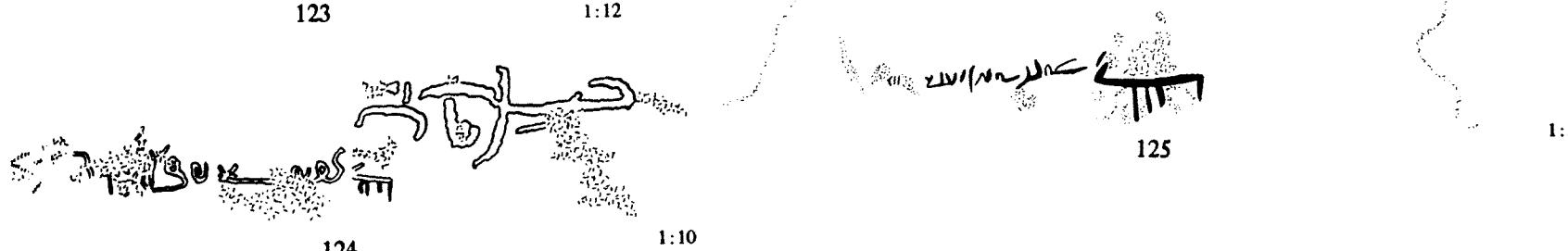
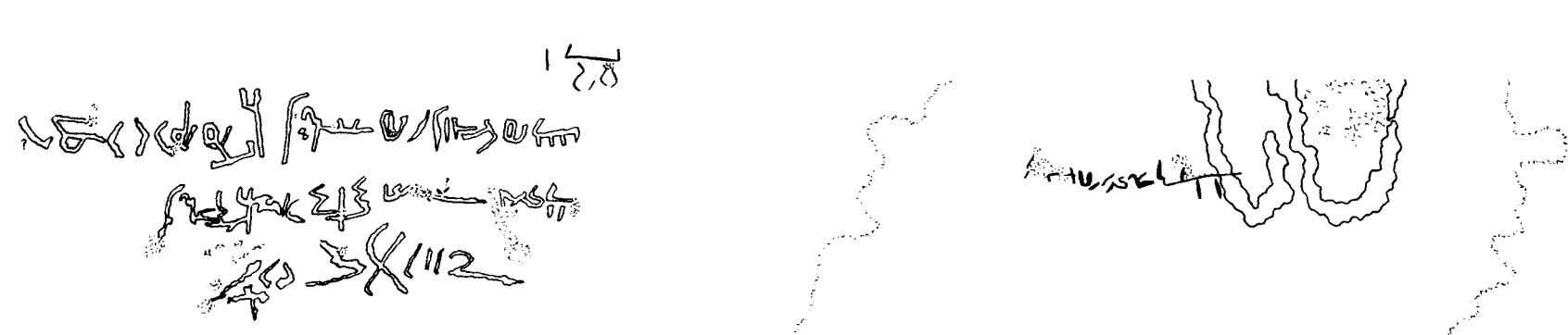
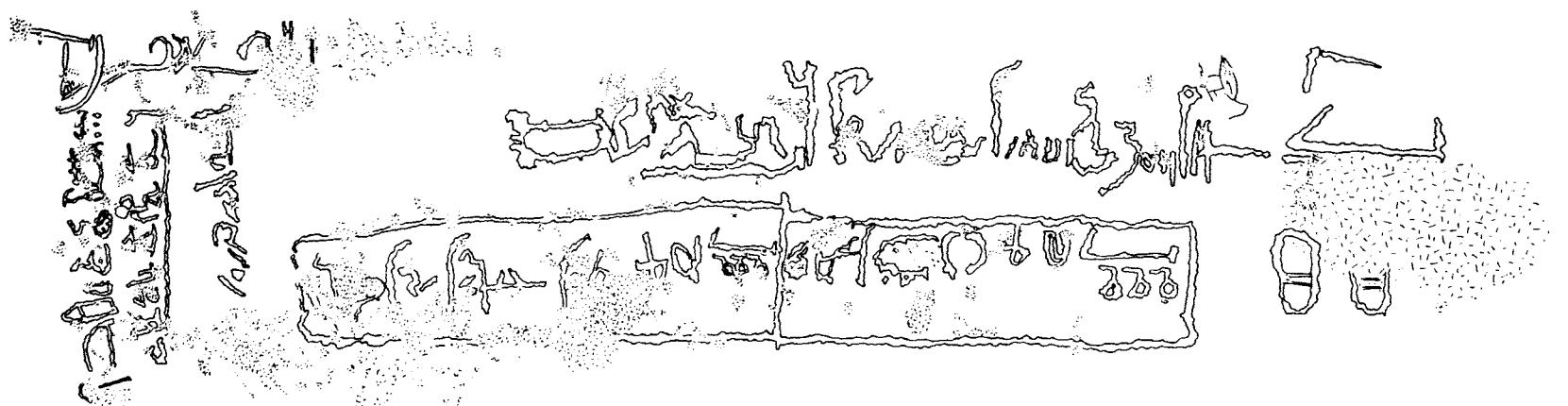
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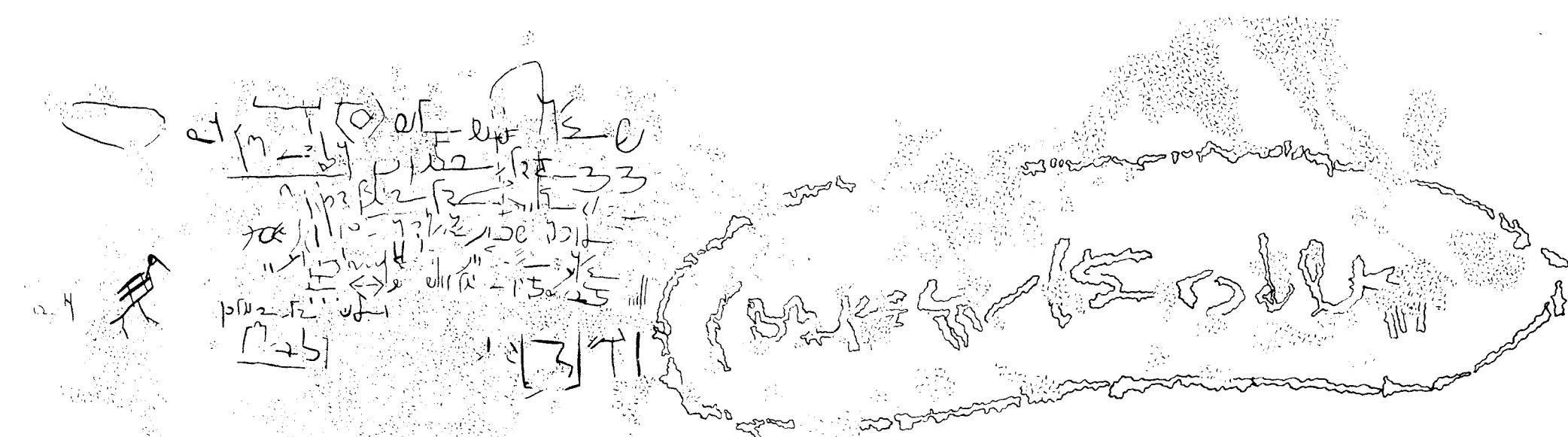
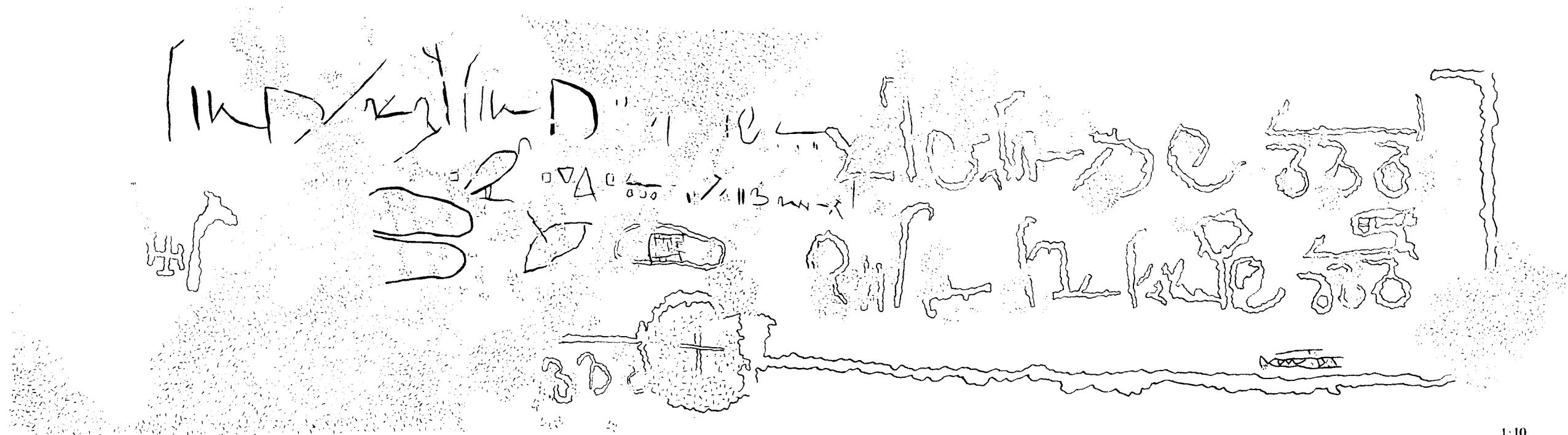
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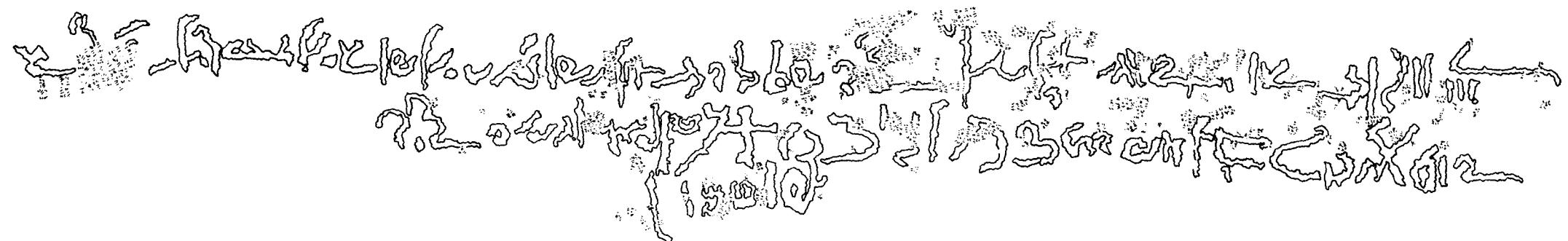
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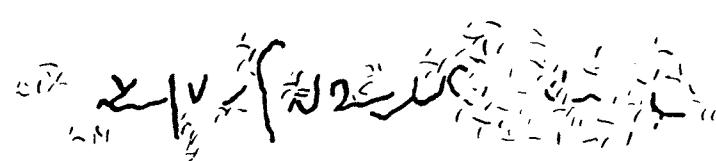
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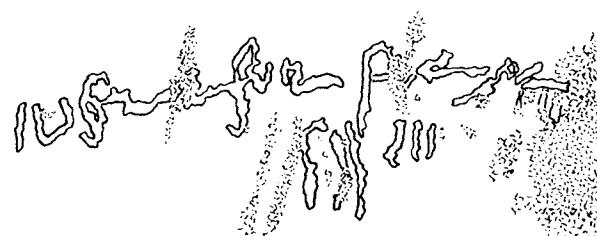




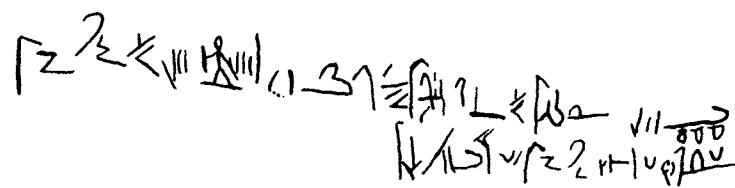
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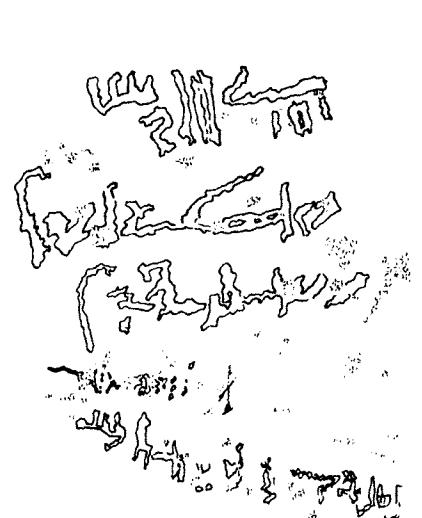
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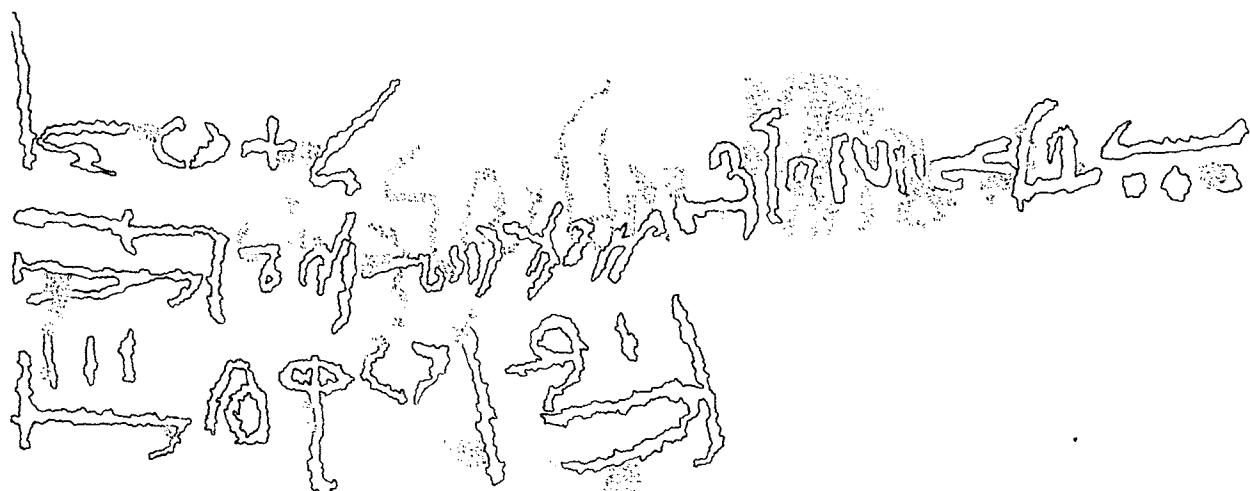
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134



135

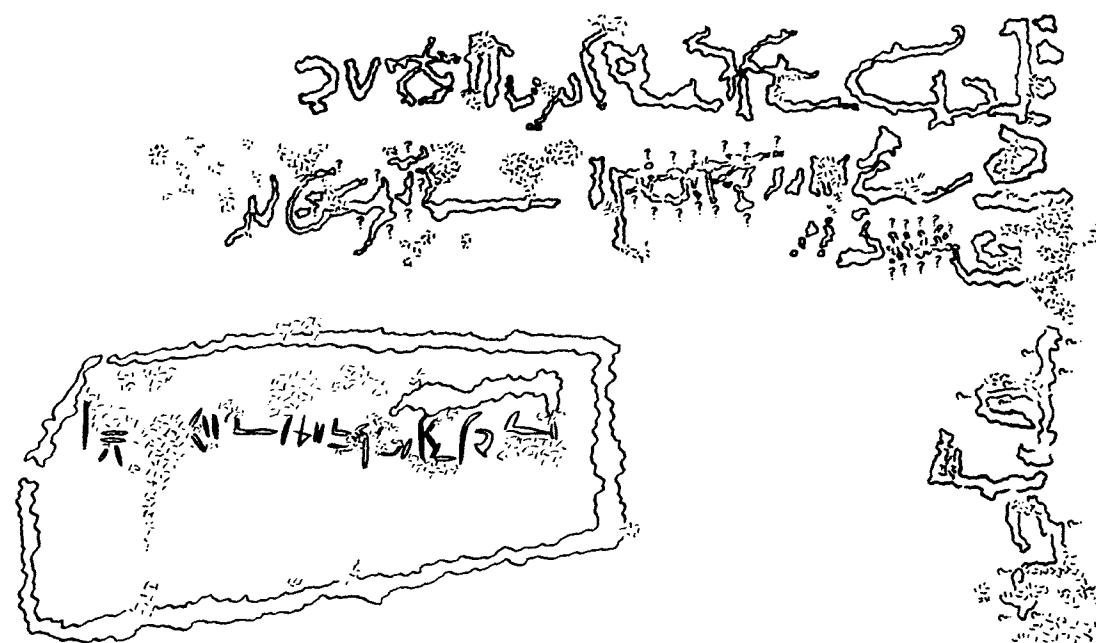
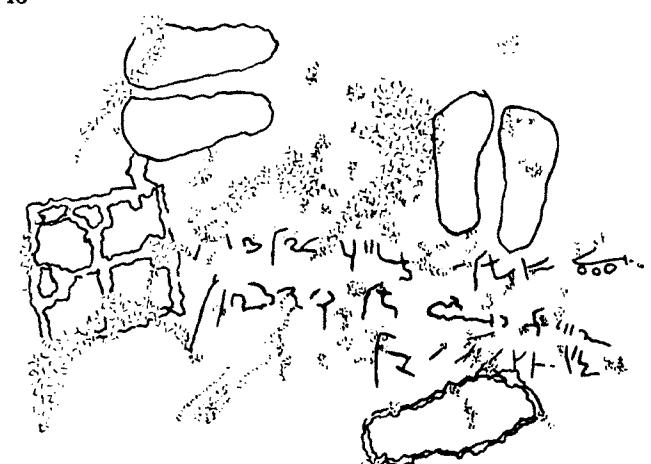
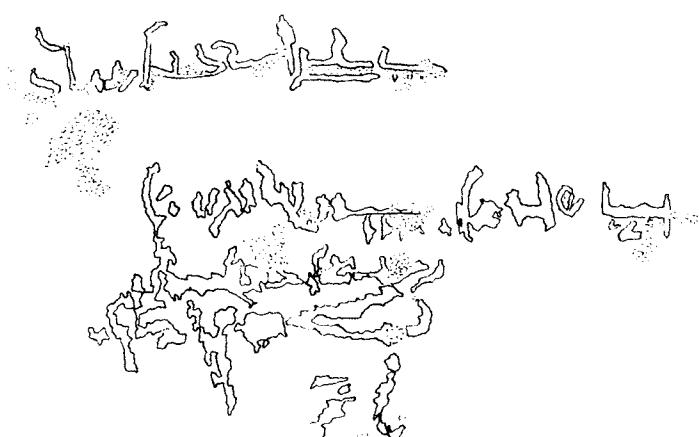
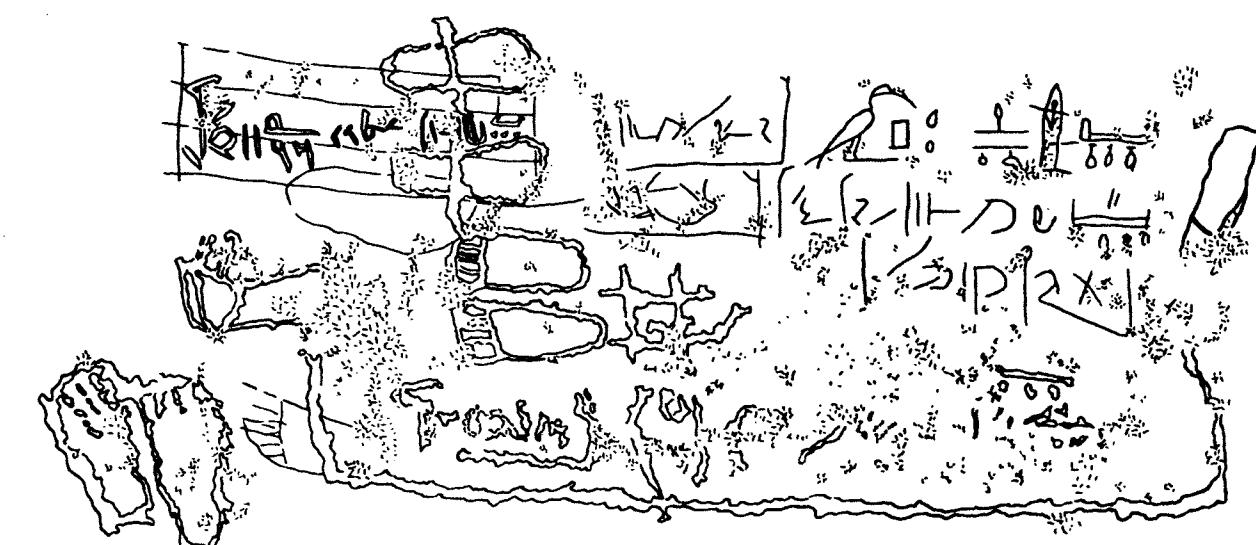
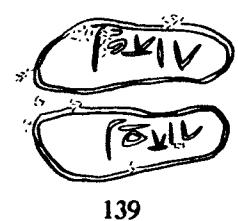
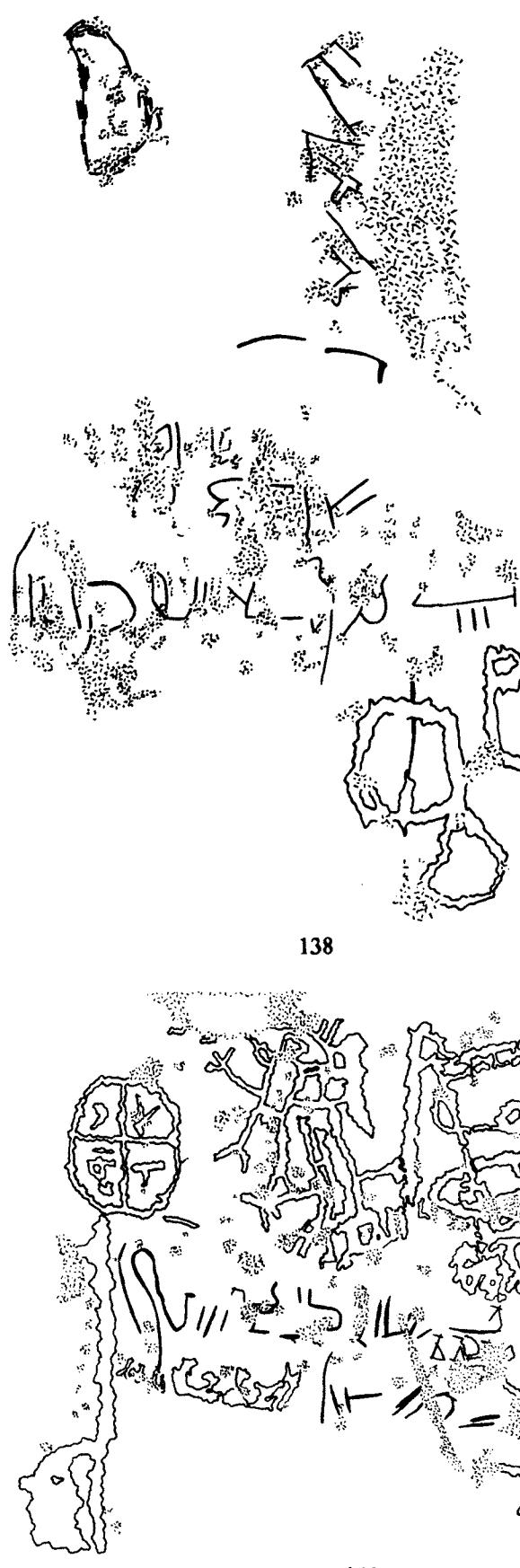


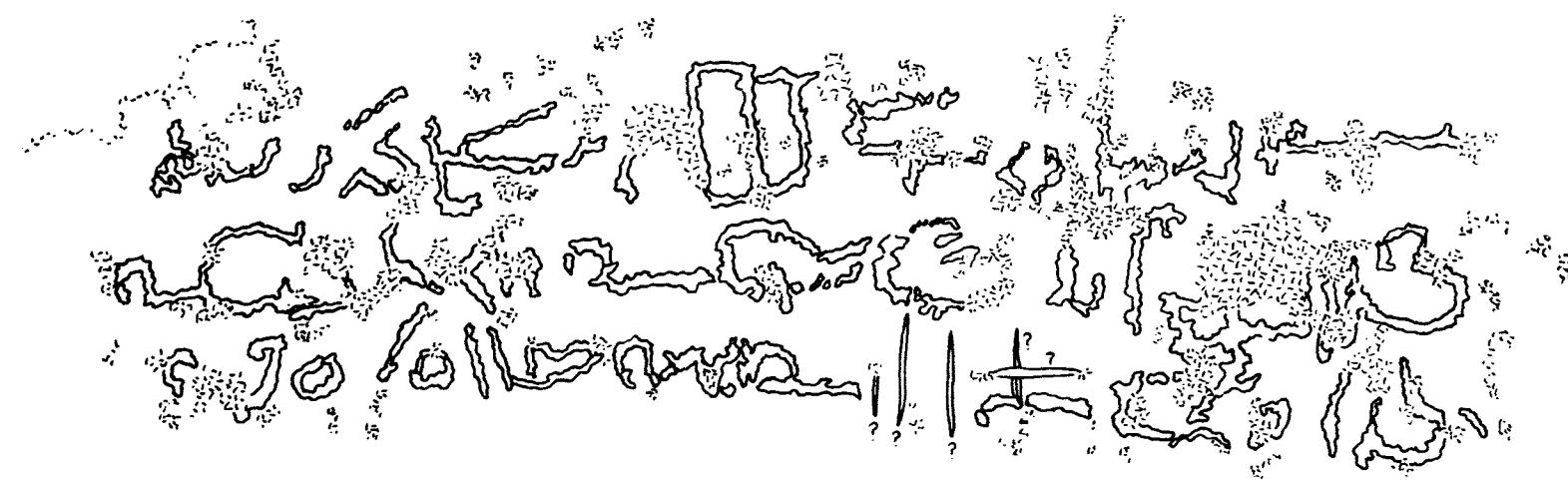
136



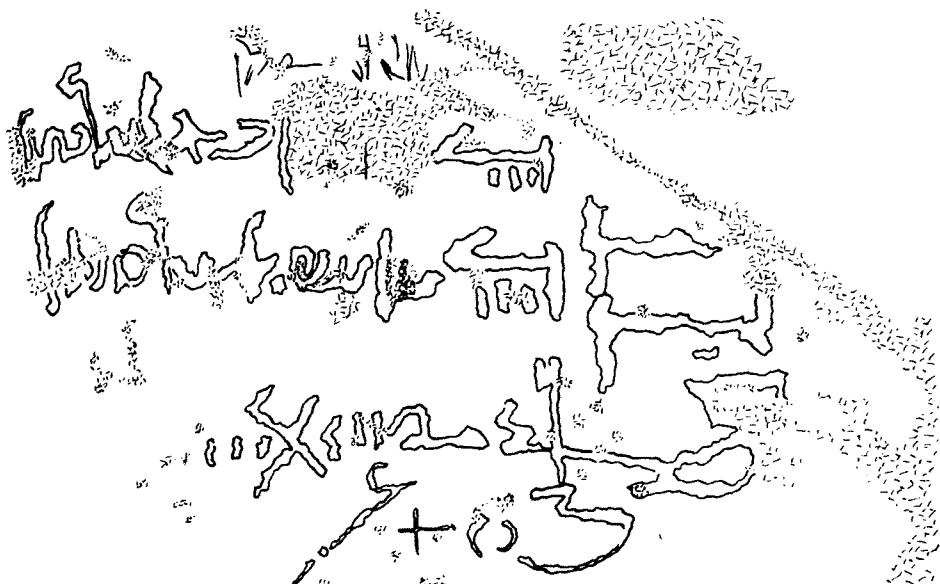
137

All 1:12





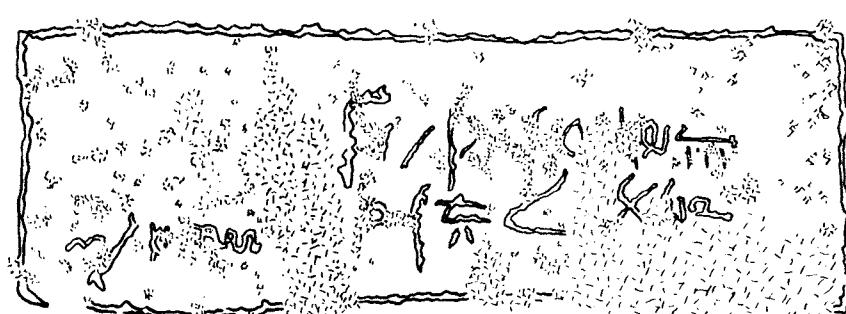
146



147



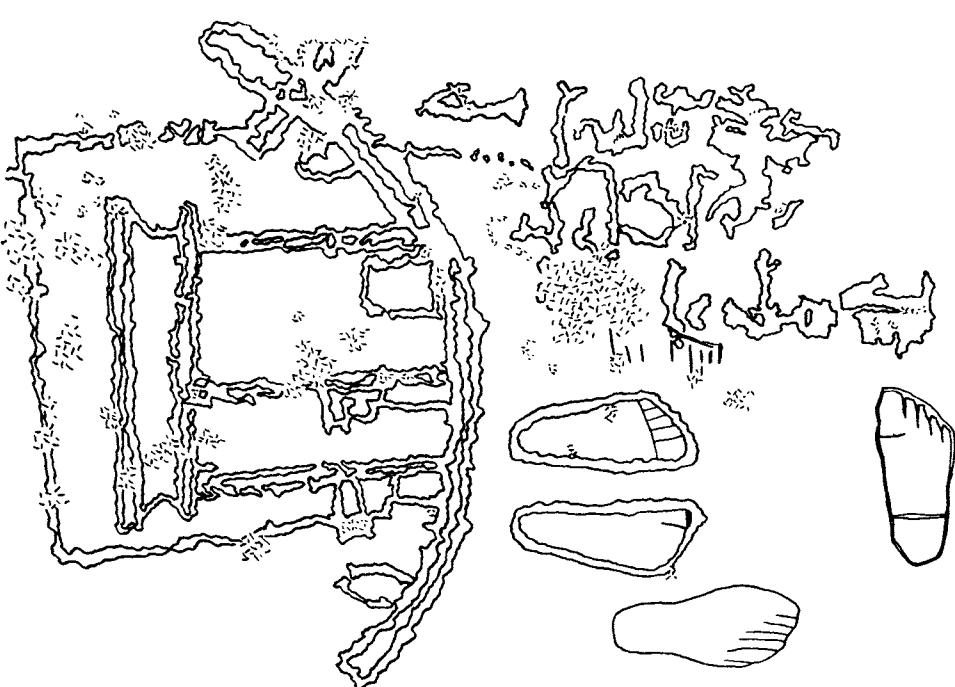
148



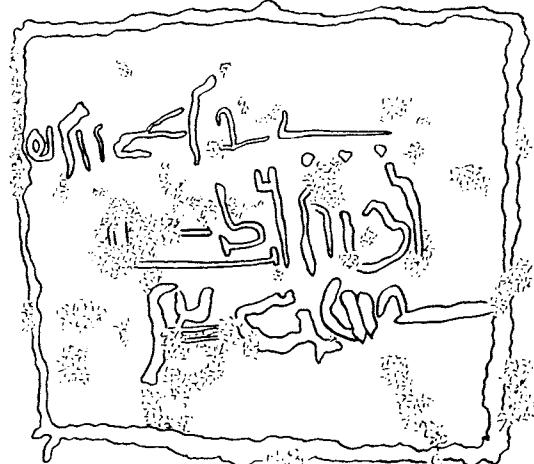
149



150



151



152

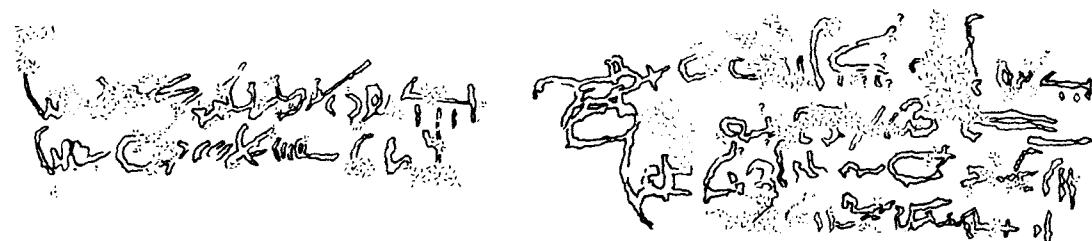


١٥٣



153

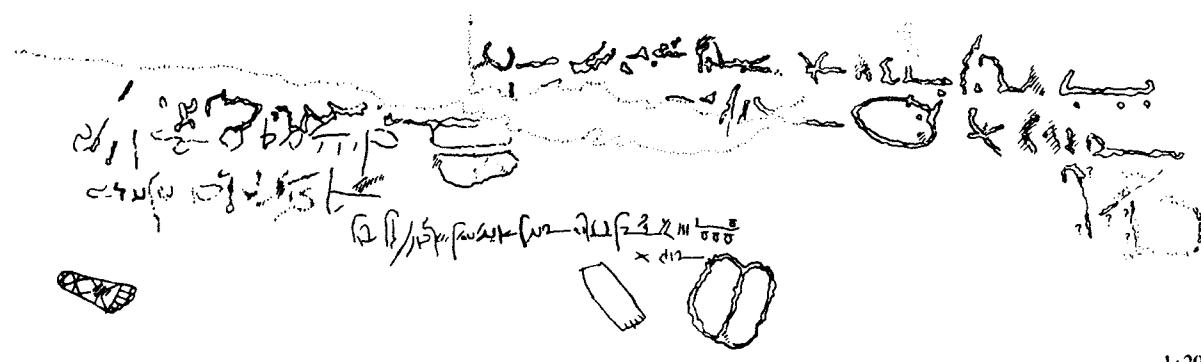
1:20



١٥٤

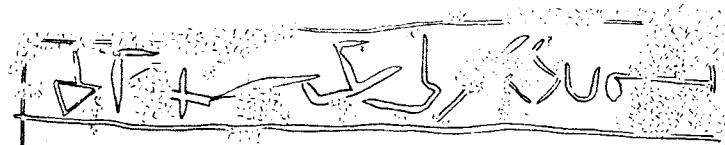
154

1:20



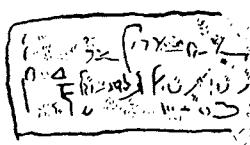
155

1:20



156

2:5



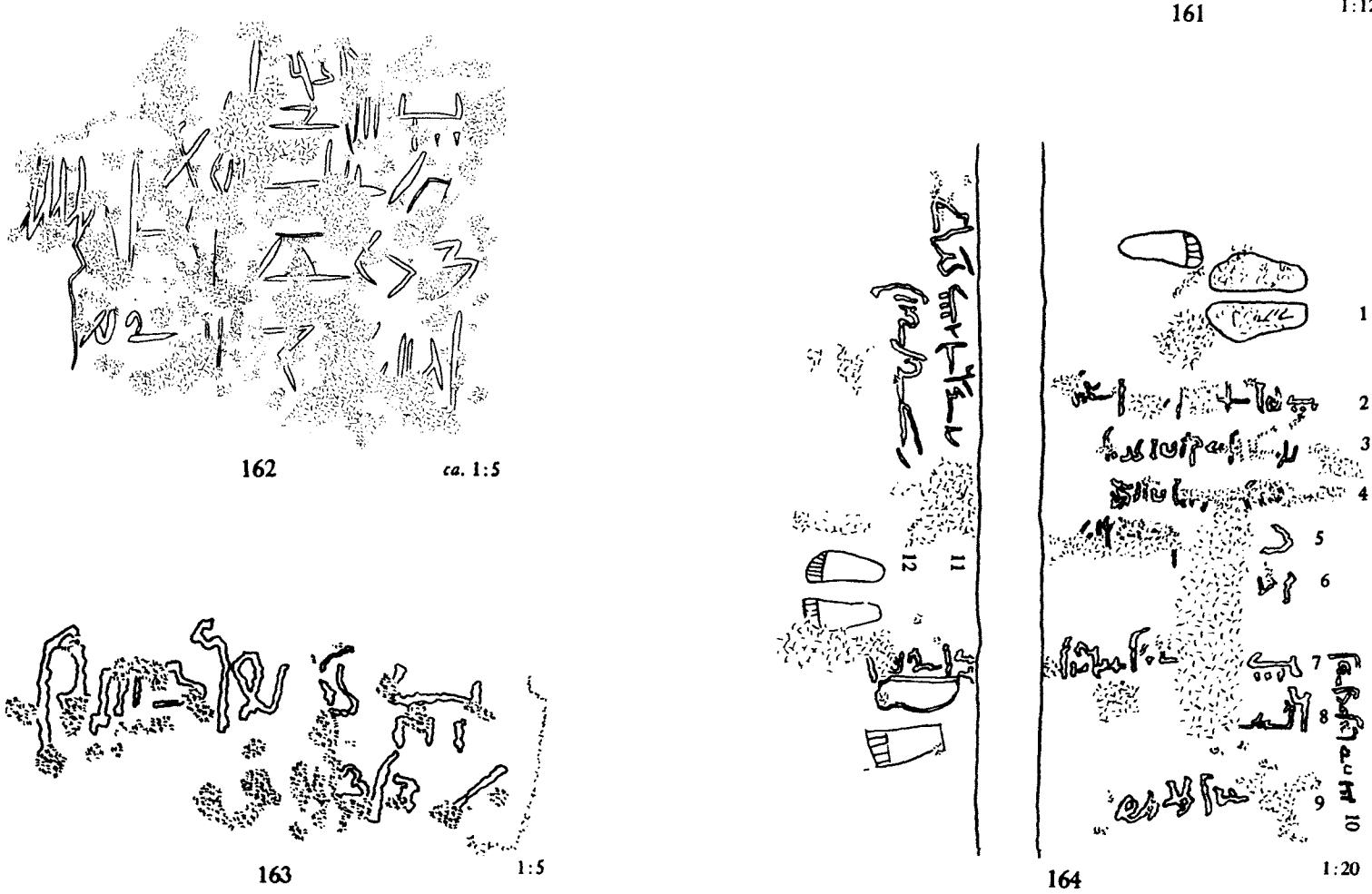
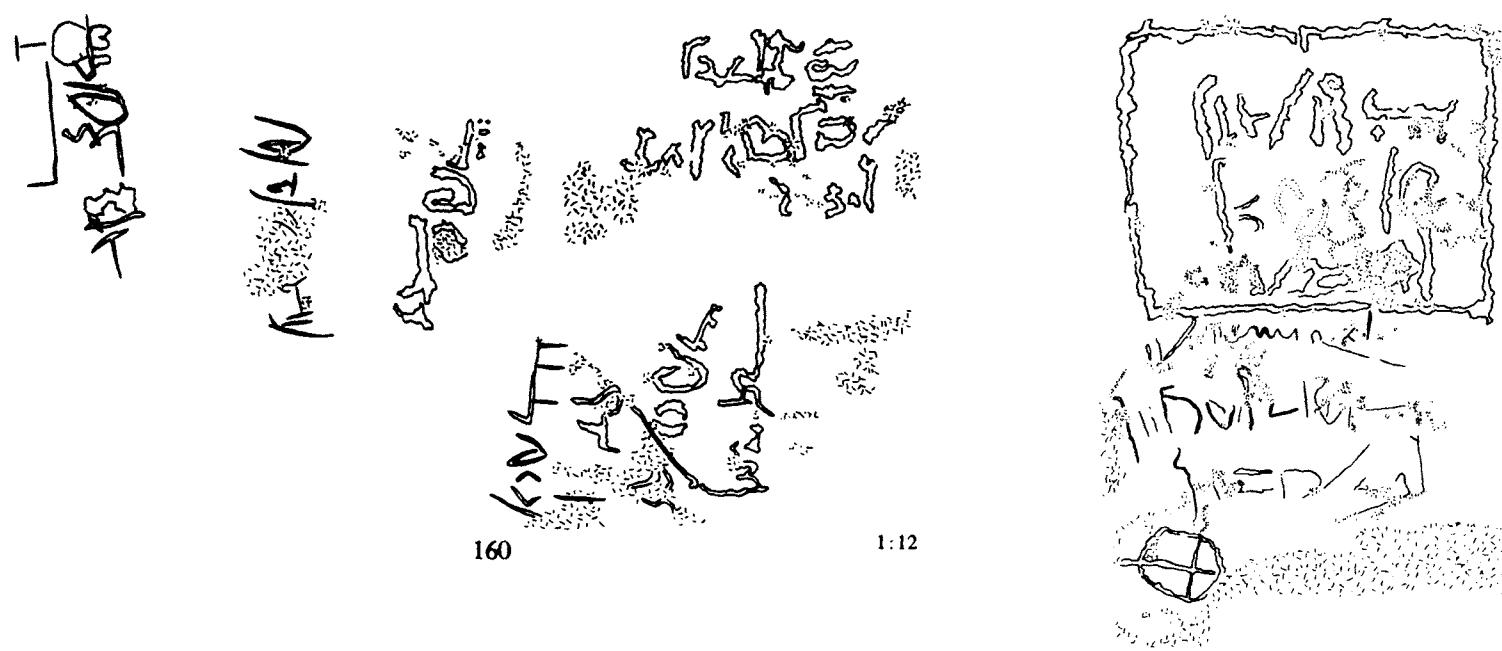
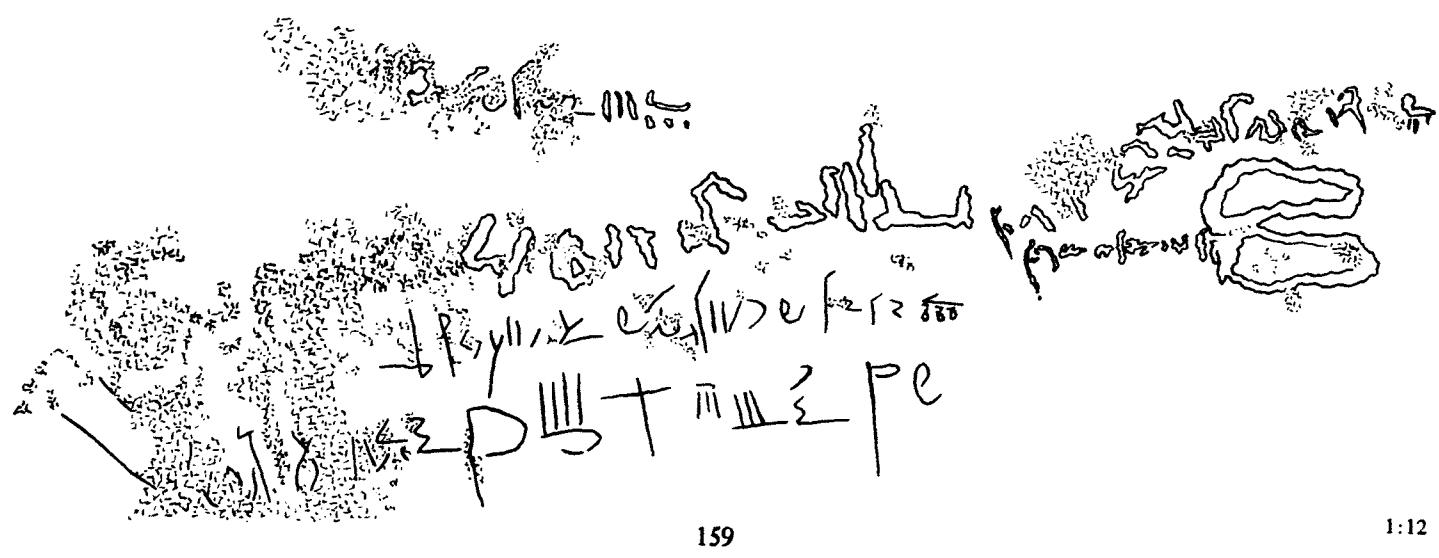
157

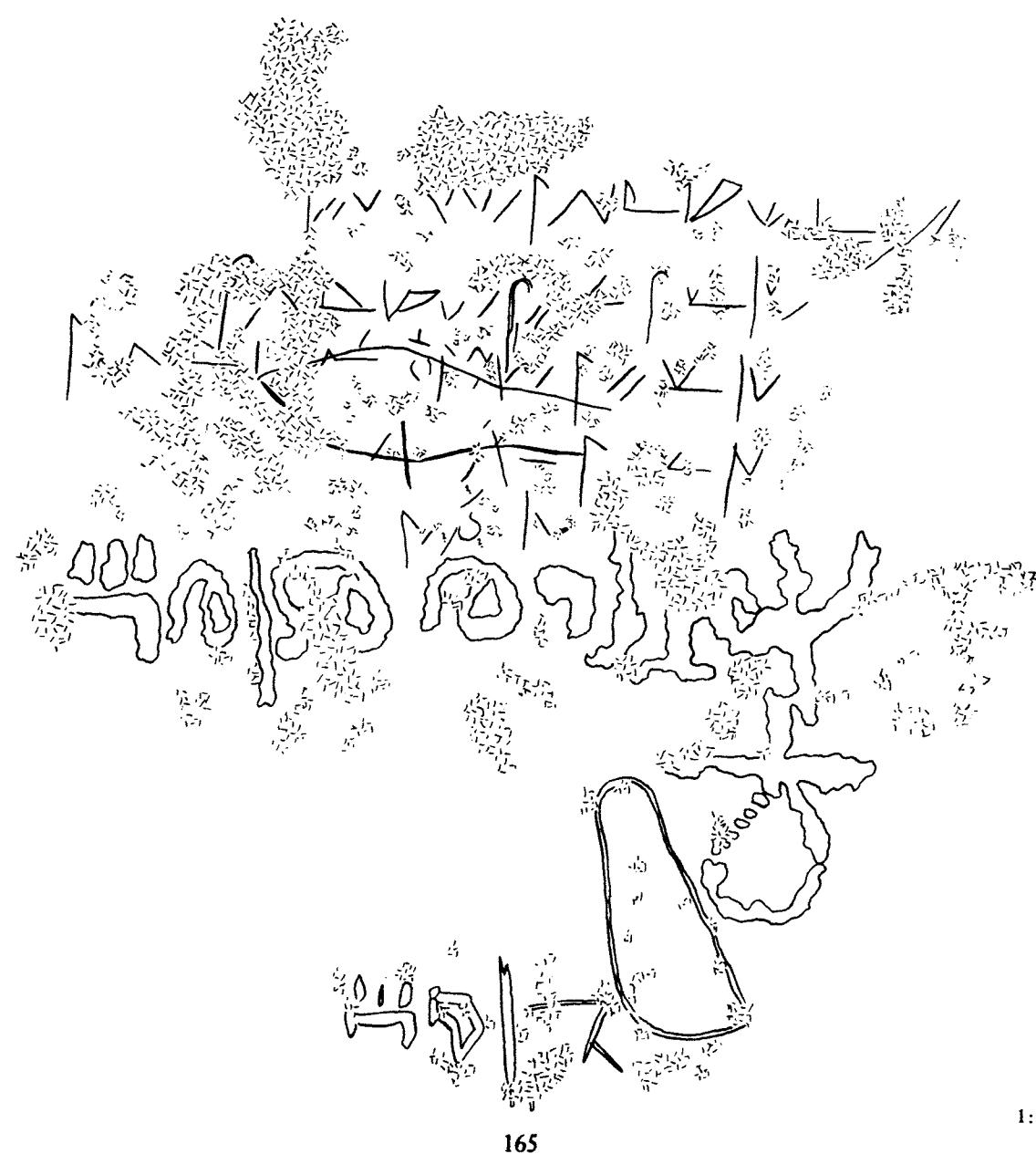
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158

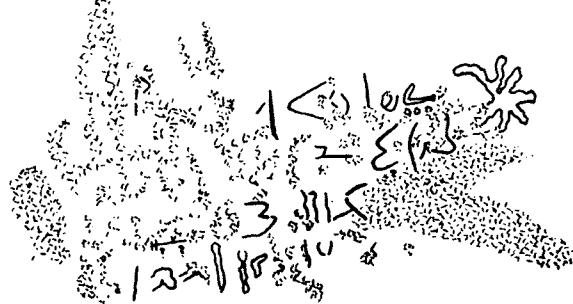
1:20





165

1:5



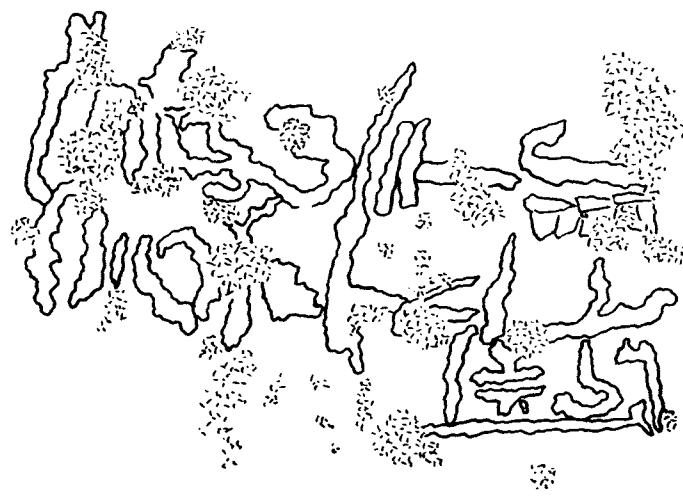
166

1:5



167

1:5



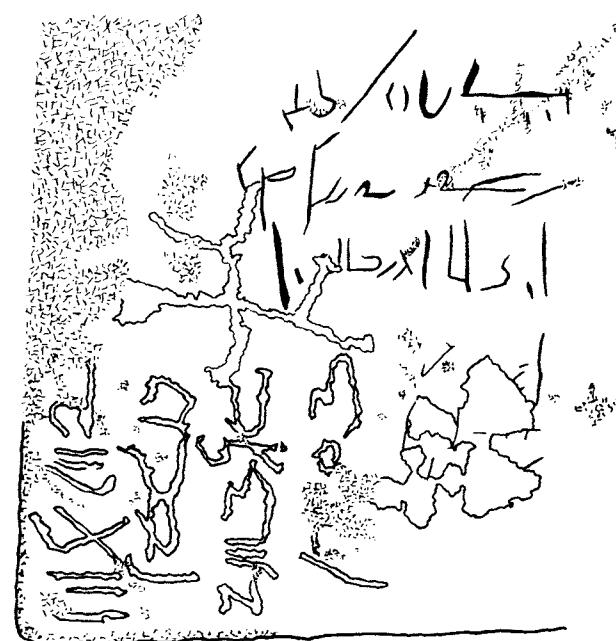
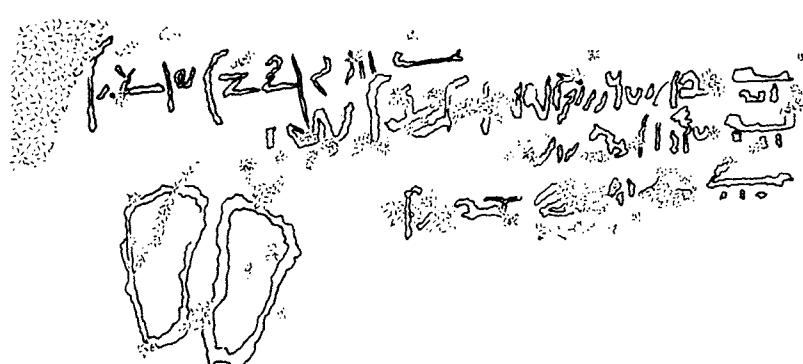
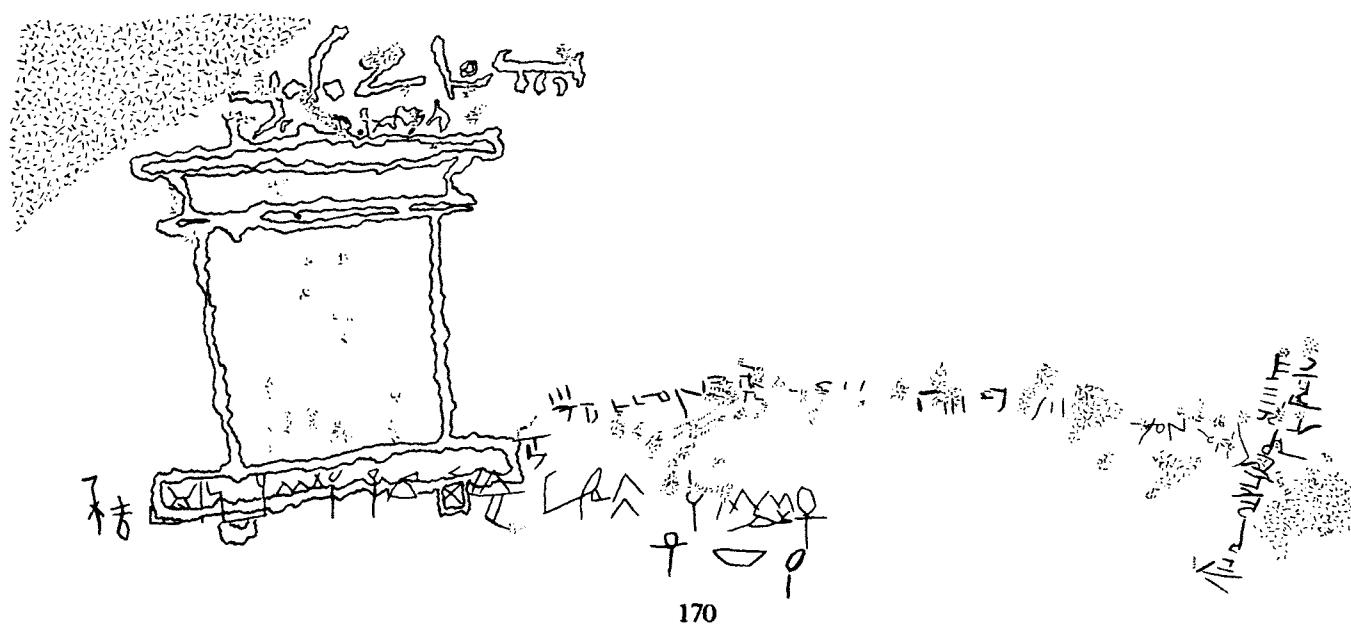
168

1:5

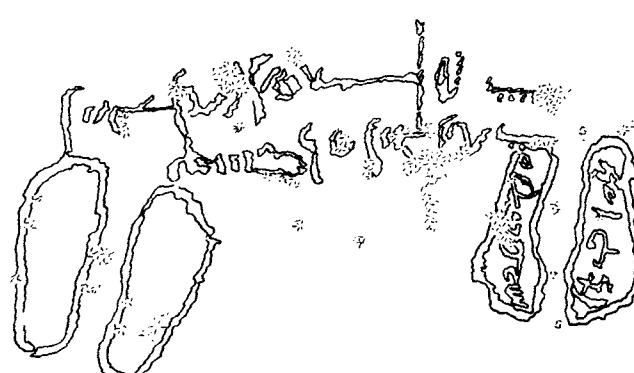


169

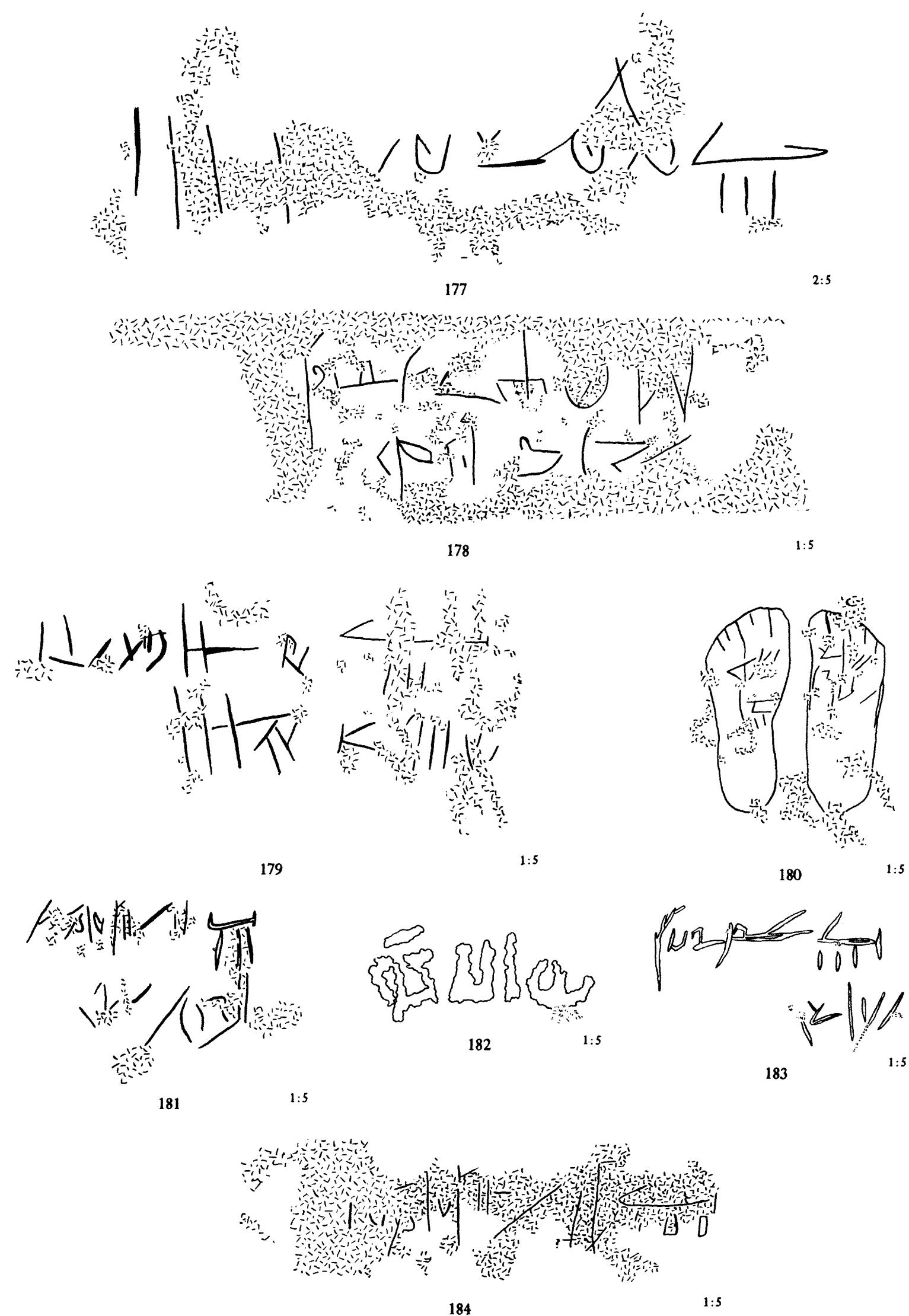
1:5

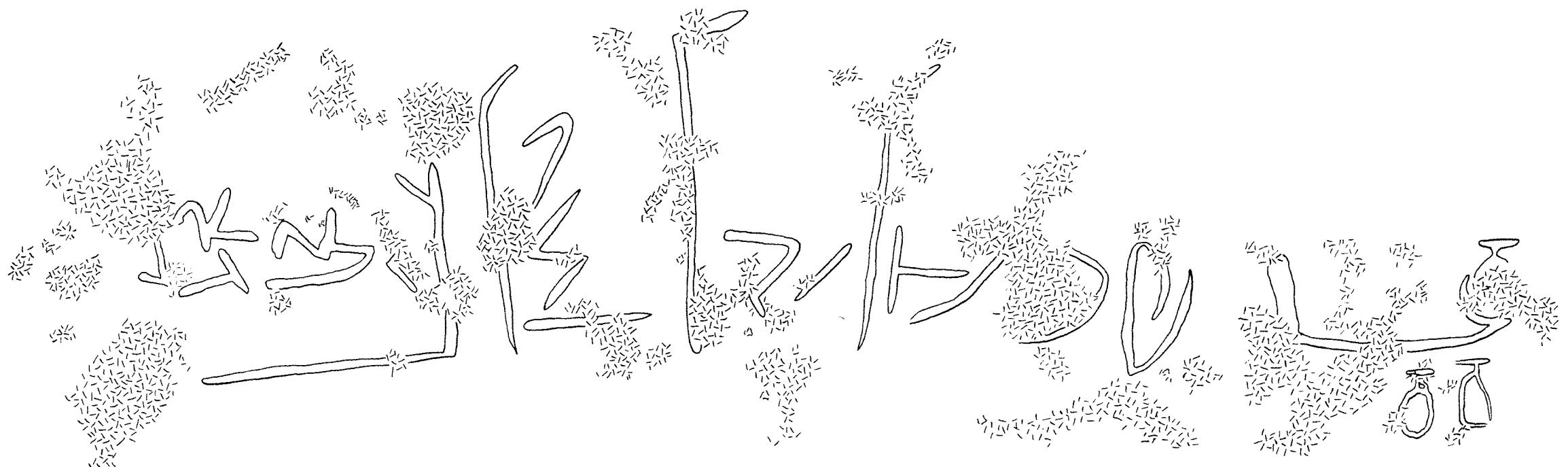


173



All 1:10





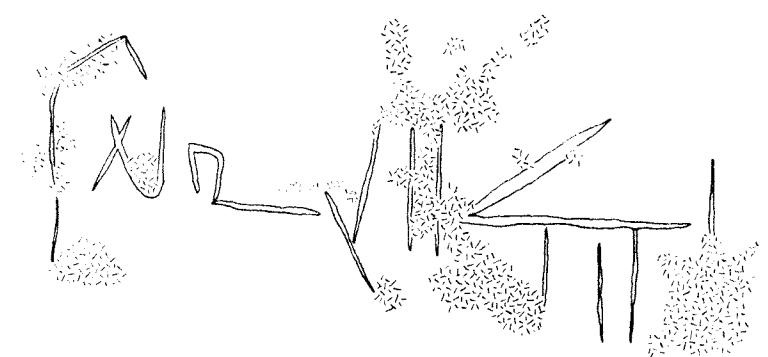
185

1:3



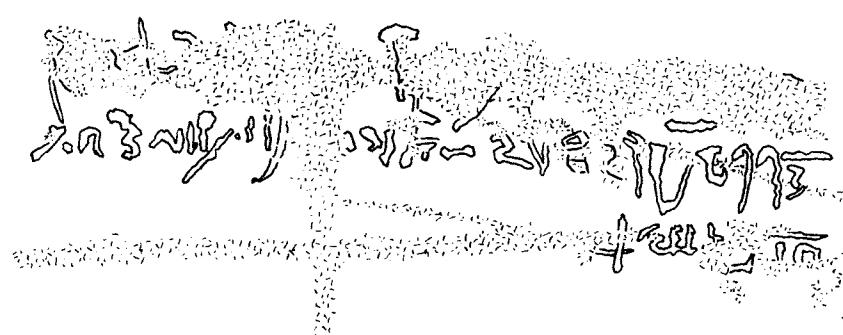
186

1:3



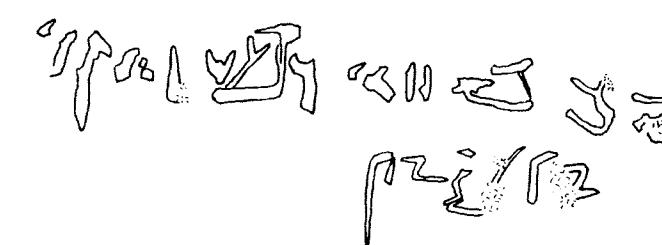
187

1:3



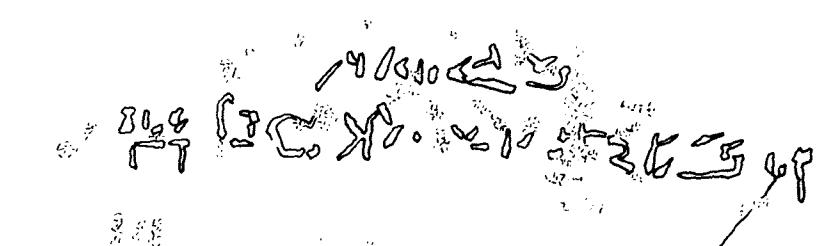
188

2:5



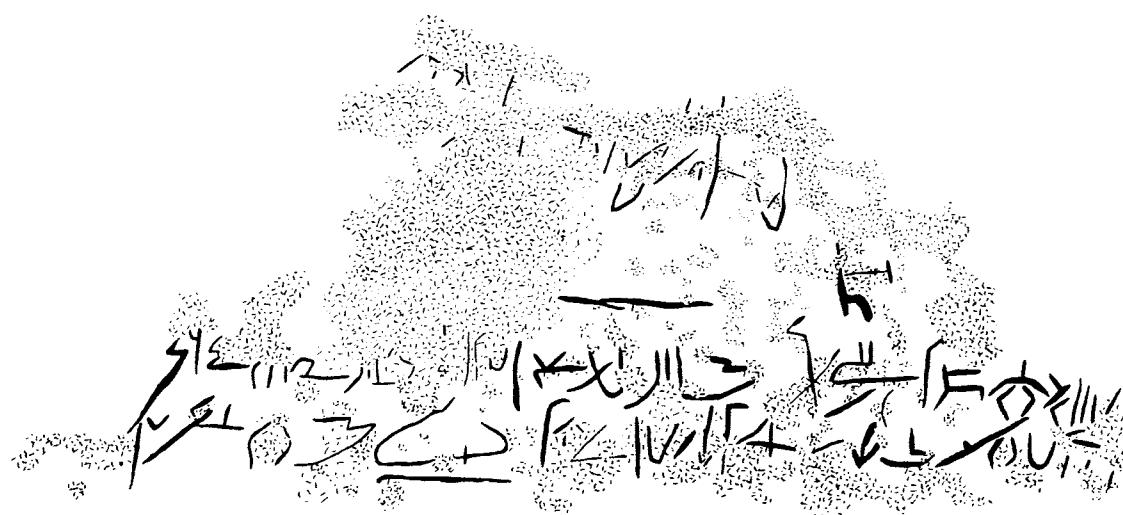
189

2:5



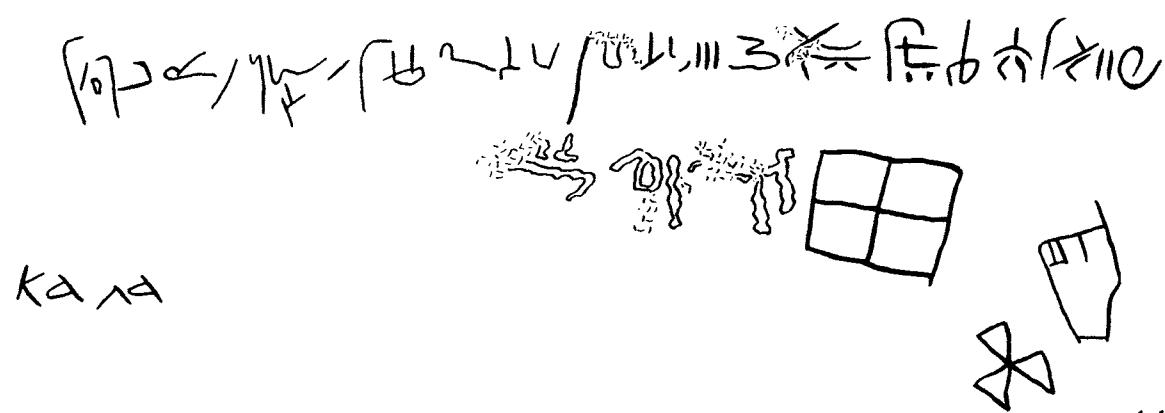
190

2:5



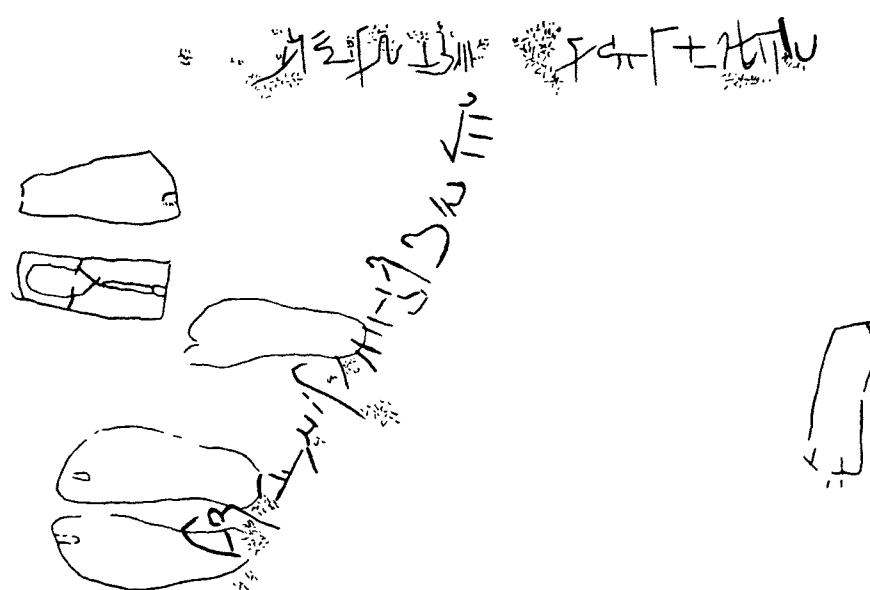
191

1:7



192

1:10



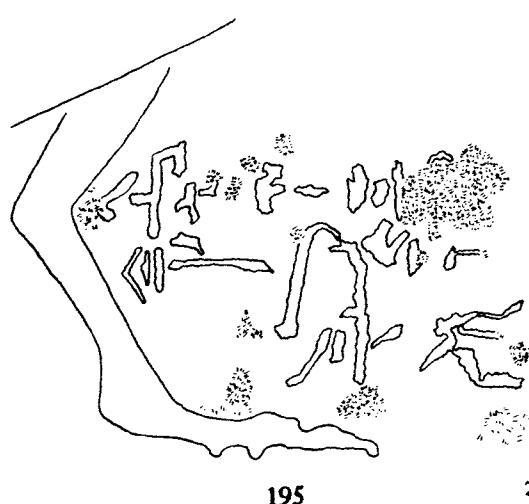
193

1:10



194

1:10



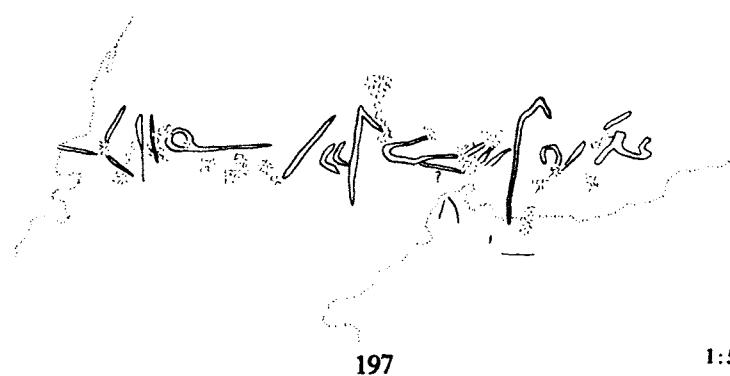
195

2:5



196

1:10



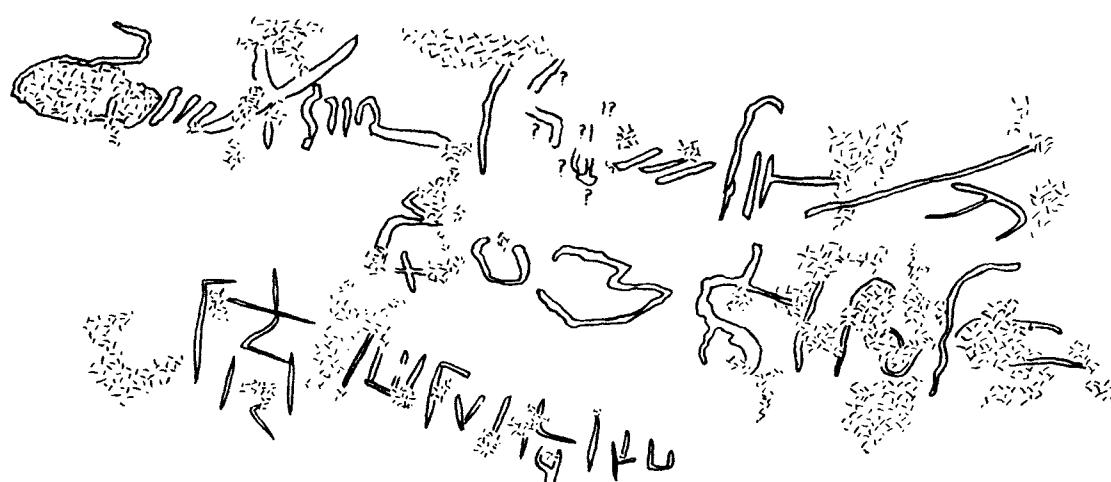
197

1:5



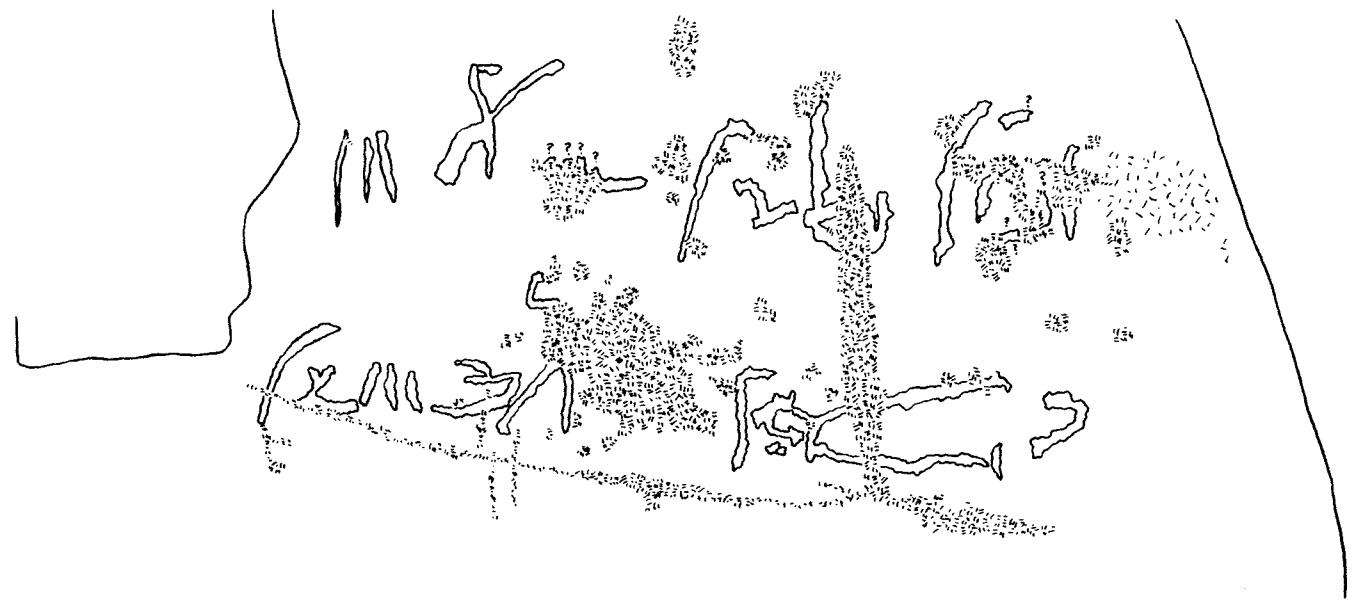
198

1:5



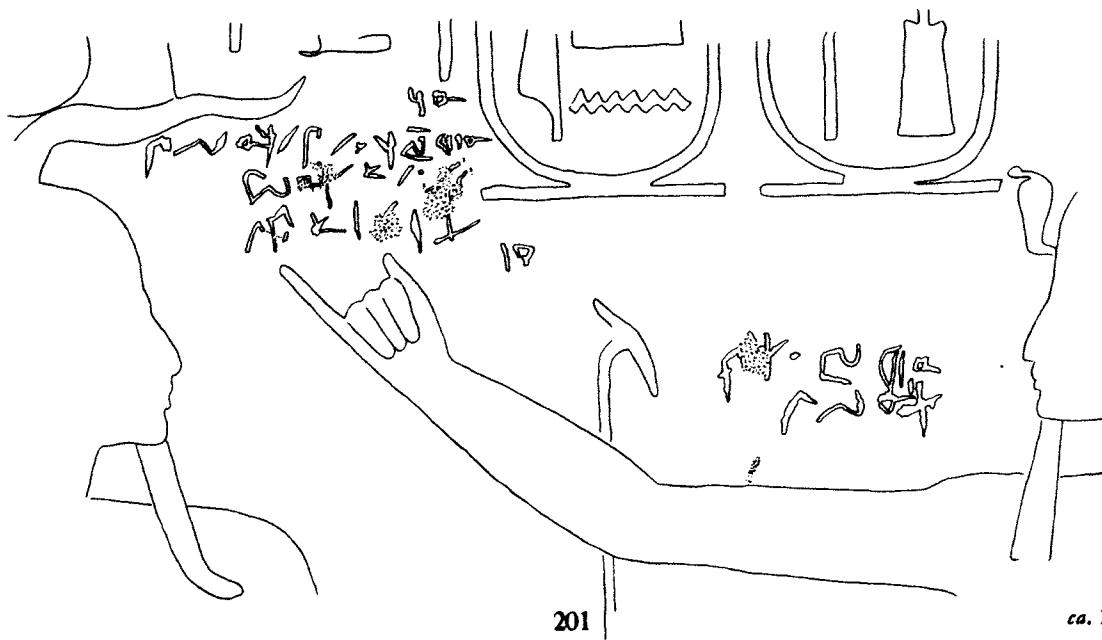
199

1:5

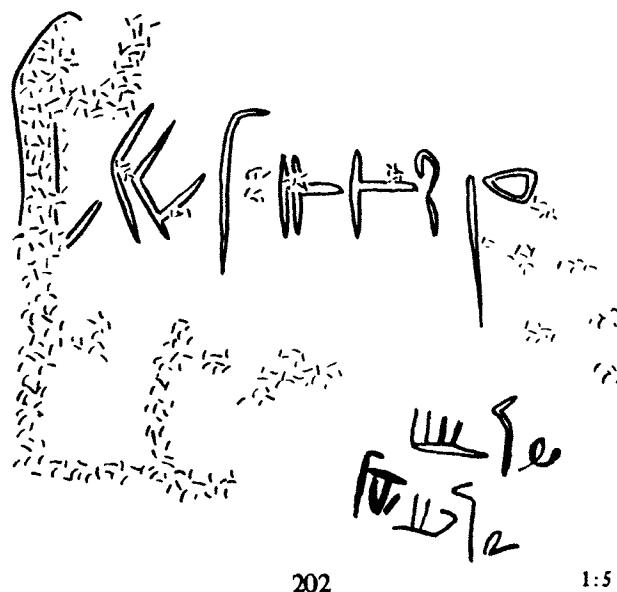


200

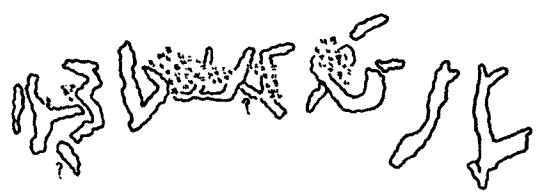
2:5



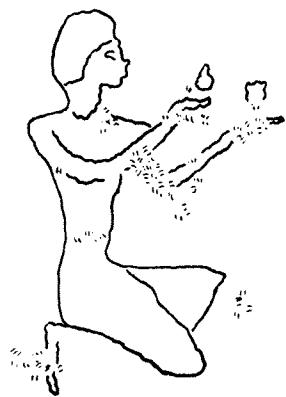
ca. 1:5



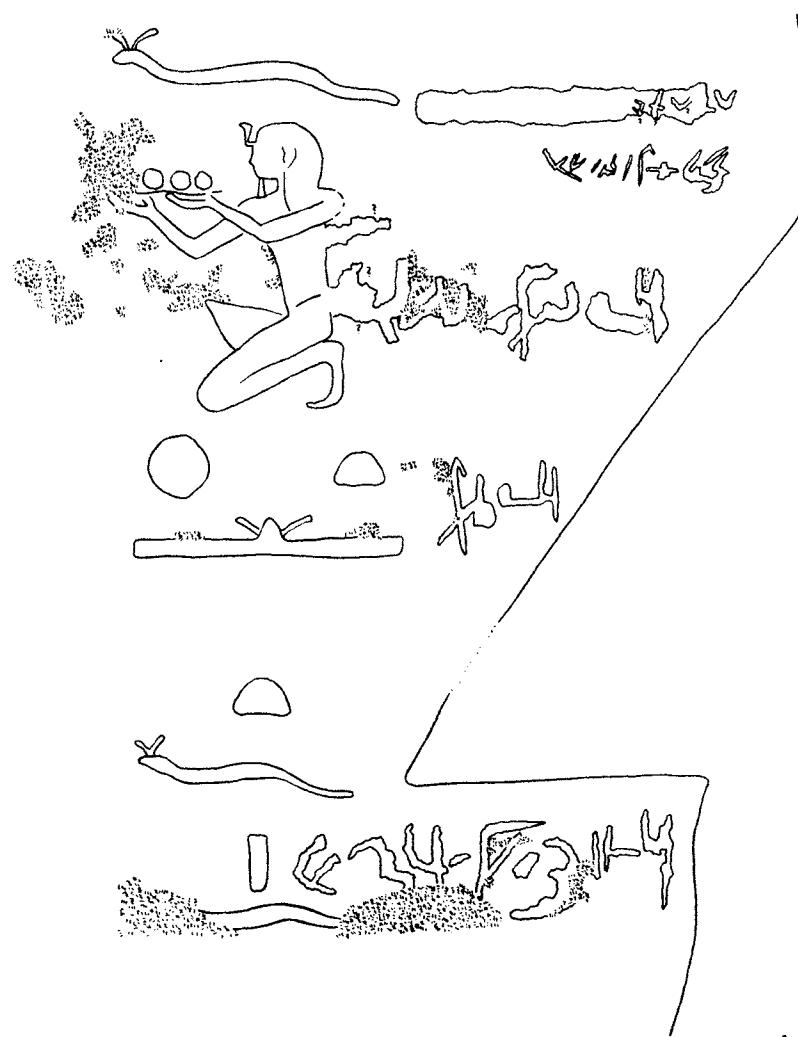
1:5



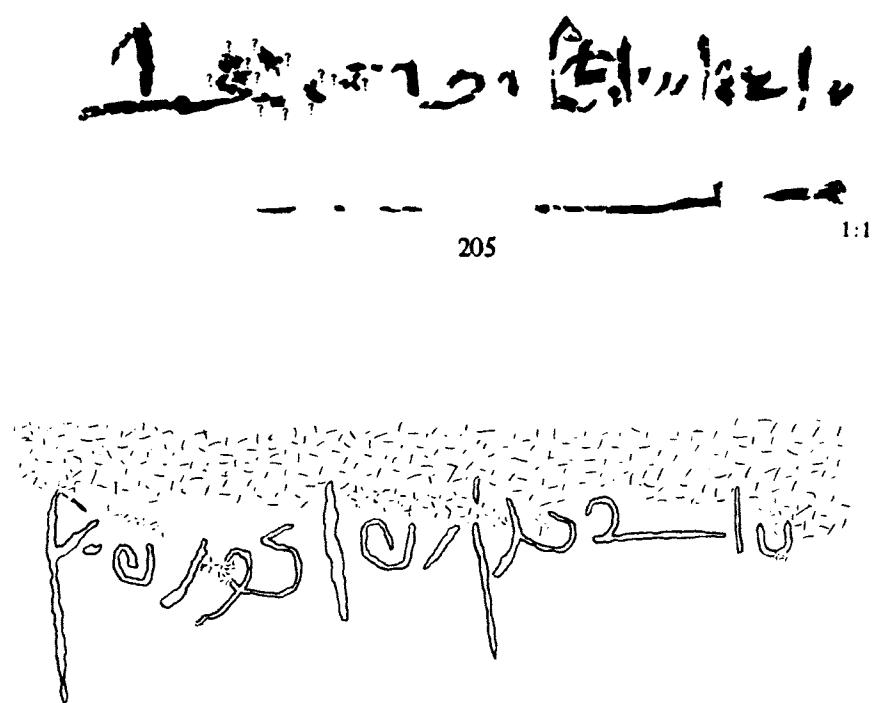
2:5



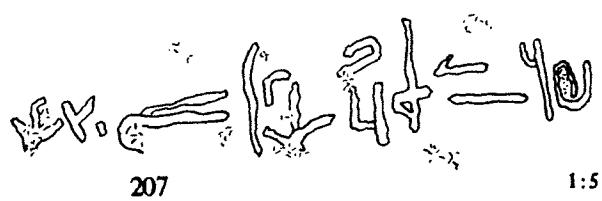
2:5



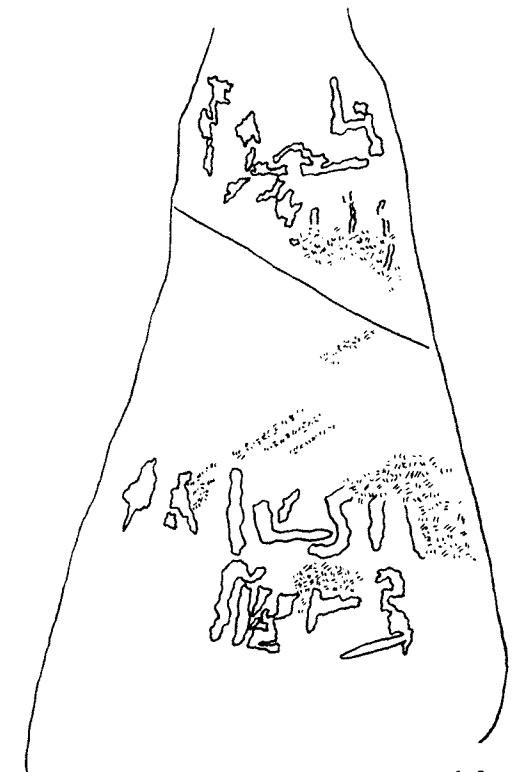
1:5



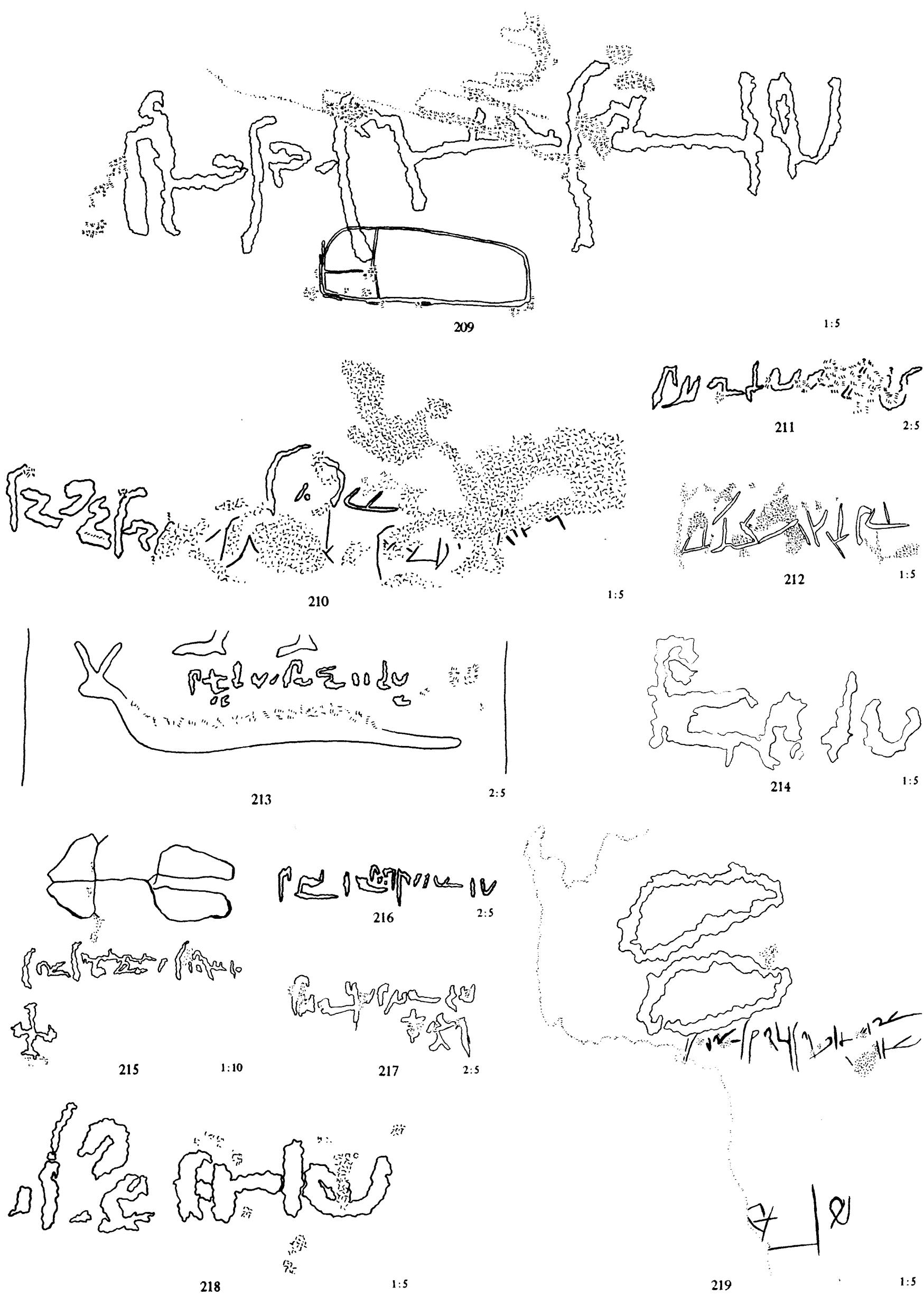
1:1



1:5



1:5



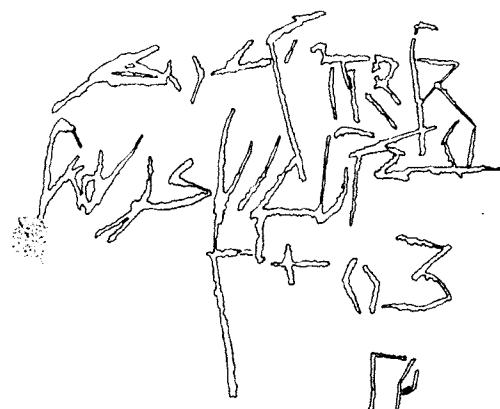
223

4:5

۱۰۷-
۱۰۸-
۱۰۹-

224

4:5



225

2:5

1:5 11

5

10

4:5

229

This page contains two columns of dense handwritten text in a dark ink on a light background. The script is a form of Old Persian cursive. The first column has a vertical margin line on the left, and the second column has a vertical margin line on the right. There are several small numbers and symbols scattered throughout the text, such as '1:5' at the top right, '5' below it, '10' further down, and '4:5' at the bottom right. A small number '229' is printed at the bottom center.

1:1

230

This page contains two columns of dense handwritten text in a dark ink on a light background. The script is a form of Old Persian cursive. The first column has a vertical margin line on the left, and the second column has a vertical margin line on the right. There are several small numbers and symbols scattered throughout the text, such as '1:1' at the top center, '230' at the bottom center, and a few small numbers like '1', '2', and '3' within the text blocks.

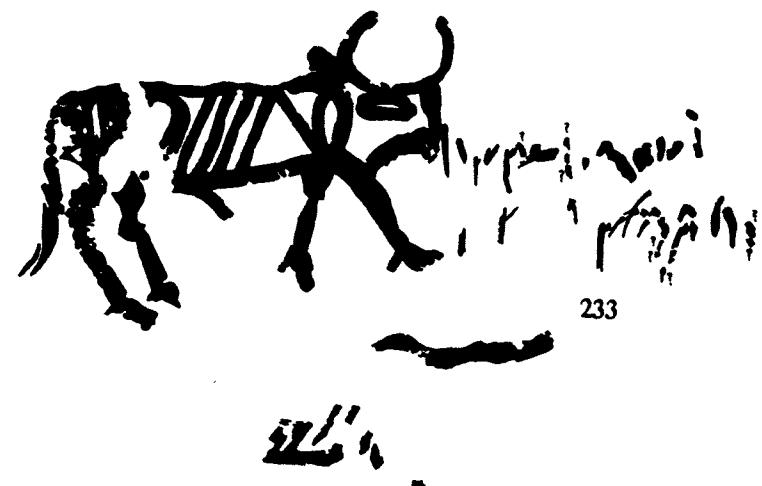
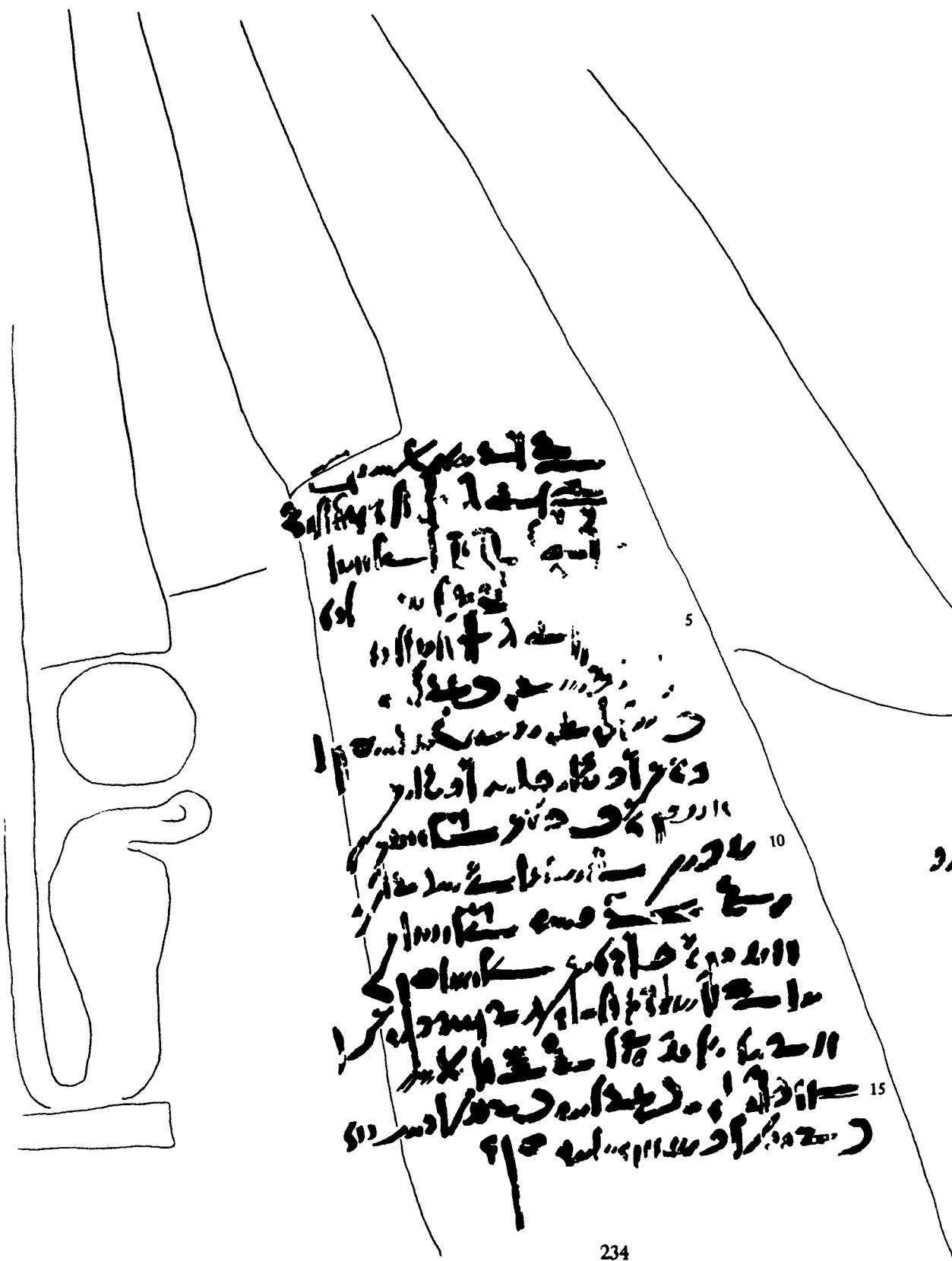
1:1

231

1:1

232

This page contains two columns of dense handwritten text in a dark ink on a light background. The script is a form of Old Persian cursive. The first column has a vertical margin line on the left, and the second column has a vertical margin line on the right. There are several small numbers and symbols scattered throughout the text, such as '1:1' at the top center, '231' at the bottom center, '1:1' at the bottom right, and a few small numbers like '1', '2', and '3' within the text blocks.



الربيعية، ١٤٢٣هـ، ٢٠ مارس ٢٠٢٣م
الدكتور عبد الله بن عبد العزى زيدان
وزير التعليم، رئيس مجلس إدارة مؤسسة الملك عبد العزى زيدان
الدكتور عبد الله بن عبد العزى زيدان
وزير التعليم، رئيس مجلس إدارة مؤسسة الملك عبد العزى زيدان

235

ca. 3:4

لـ ١٠٣
جـ ٢٧
شـ ٦
دـ ٥
مـ ٤
سـ ٣
هـ ٢
وـ ١
كـ ٠

۲۵

وَمِنْهُمْ مَنْ يَرْجُو
أَنْ يُؤْتَنَ لَهُ أَنْوَاعَ
الثَّيَافِ وَالْمَلَائِكَةِ

٢١ ٢٣/٩/٤
٢٢ ٢٣/٩/٥
٢٣ ٢٣/٩/٦

132. P.
— 133.

جَعْلَةٌ مُّنْكَرٌ لِّلْمُؤْمِنِينَ

وَالْمُنْكَرُ كَذَبٌ وَّالْحَقُّ هُدًى
وَهُدًى لِّلْمُرْسَلِينَ

240

أَنَّهُمْ يُنْهَا إِلَيْهِمْ أَنَّهُمْ
أَنْتُمْ تُنْهَا إِلَيْهِمْ أَنَّهُمْ

241

أَنَّهُمْ يُنْهَا إِلَيْهِمْ أَنَّهُمْ
أَنْتُمْ تُنْهَا إِلَيْهِمْ أَنَّهُمْ

244

أَنَّهُمْ يُنْهَا إِلَيْهِمْ أَنَّهُمْ
أَنْتُمْ تُنْهَا إِلَيْهِمْ أَنَّهُمْ

242

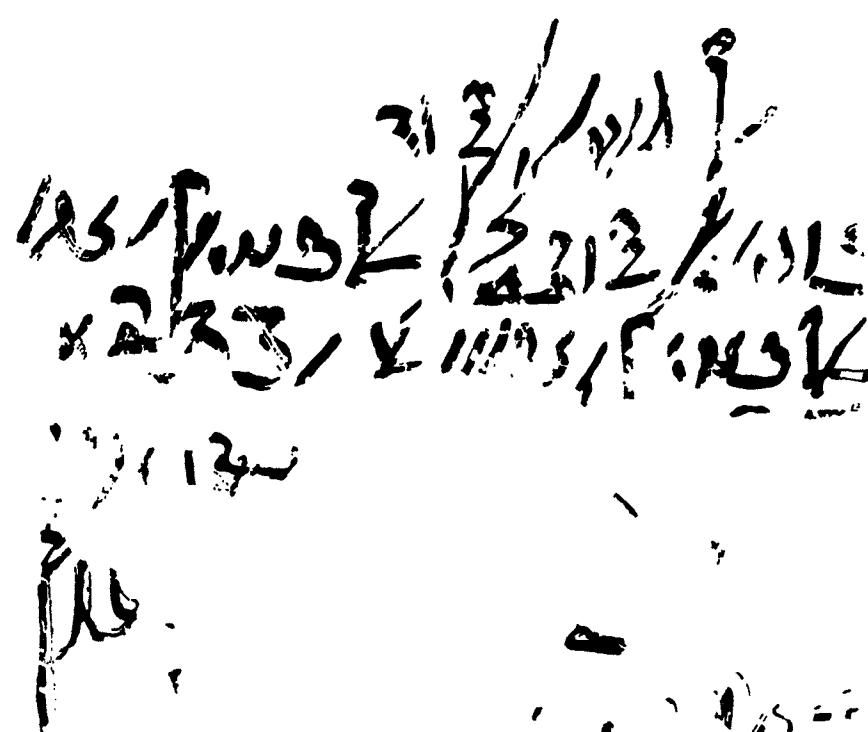
أَنَّهُمْ يُنْهَا إِلَيْهِمْ أَنَّهُمْ
أَنْتُمْ تُنْهَا إِلَيْهِمْ أَنَّهُمْ

243

أَنَّهُمْ يُنْهَا إِلَيْهِمْ أَنَّهُمْ
أَنْتُمْ تُنْهَا إِلَيْهِمْ أَنَّهُمْ

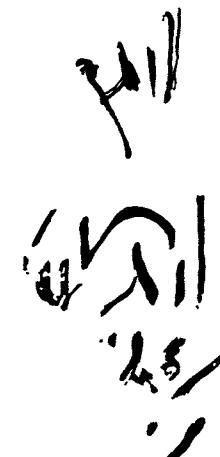
245

All 1:1



246

Scale unknown

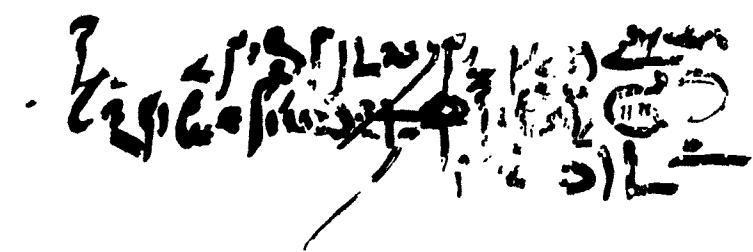


25



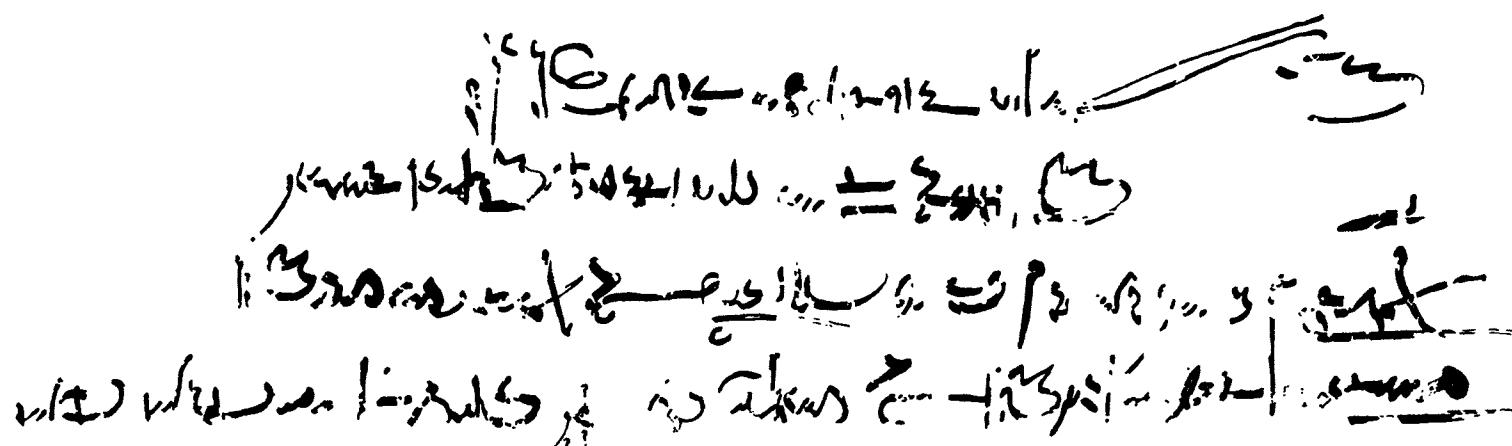
248

1:10



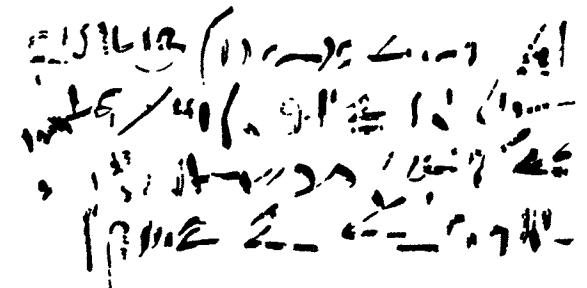
249

2:5



247

Scale unknown

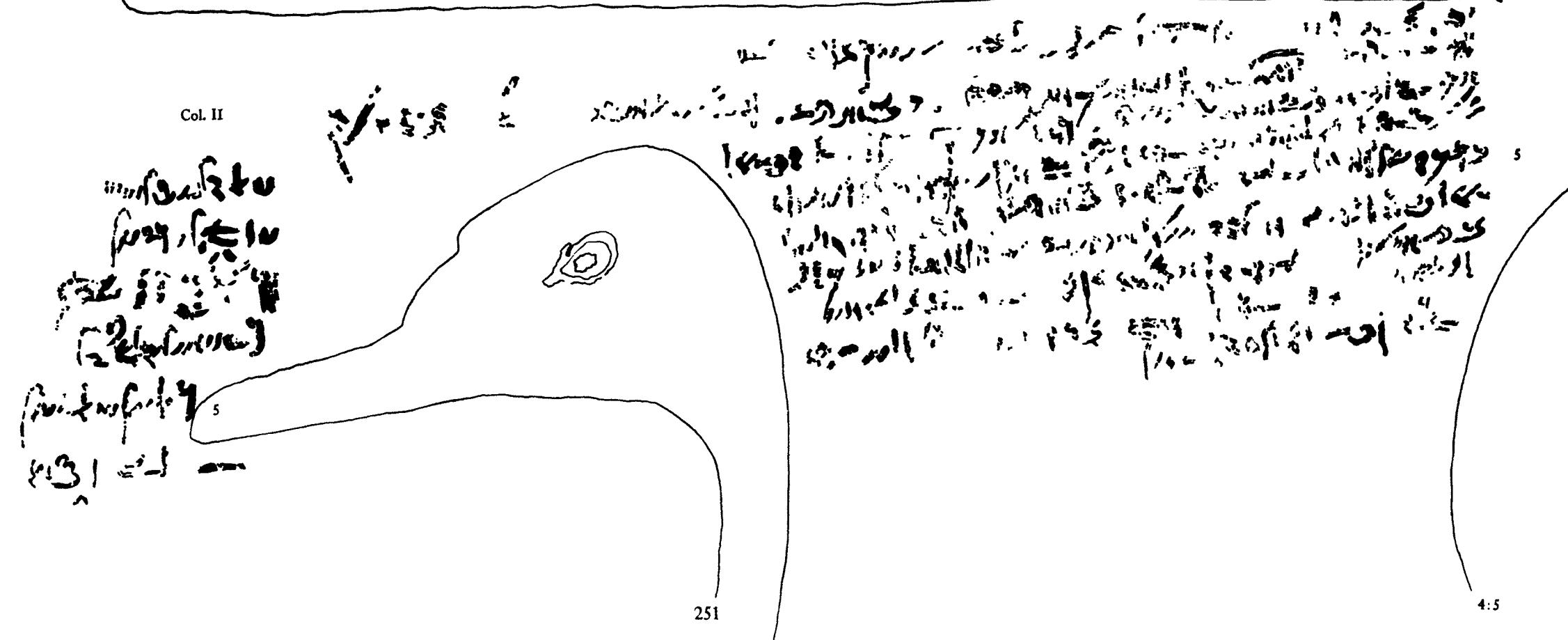


250

3:5

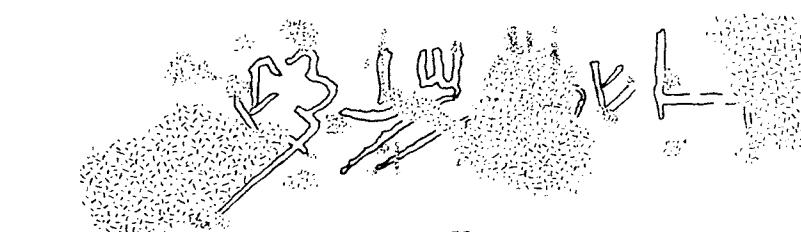
Col. I

Col. II



252

1:5



253

1:5



4

255

3

10

19

256

259

All 4:5

لـ ۱۰۰ دیناری
لـ ۵۰ دیناری
لـ ۲۵ دیناری
لـ ۱۰ دیناری

وَمِنْ أَنْتَ مَلِكُ الْأَرْضِ إِنَّكَ مَنْ تَرَكْتُمْ
وَمِنْ أَنْتَ مَلِكُ الْأَرْضِ إِنَّكَ مَنْ تَرَكْتُمْ

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وَالْمُؤْمِنُونَ إِذَا قَاتَلُوكُمْ إِذَا هُمْ مُّهَاجِرُونَ

۱۴۷۰ هجری قمری

$$(\text{d}) \rightarrow 12 \rightarrow \frac{1}{2} \times 12 = 6 \rightarrow 2 \rightarrow 2 \times 2 = 4 \rightarrow -2$$

17. 18. 19. 20. 21. 22. 23. 24. 25.

— 2 —

Exhibit 10

100% SO_2 H_2O CO_2 N_2

10. *Leucosia* *leucostoma* *leucostoma* *leucostoma* *leucostoma*

1-13 112

Scutellaria *Scutellaria*

الله اعلم بحاله

260

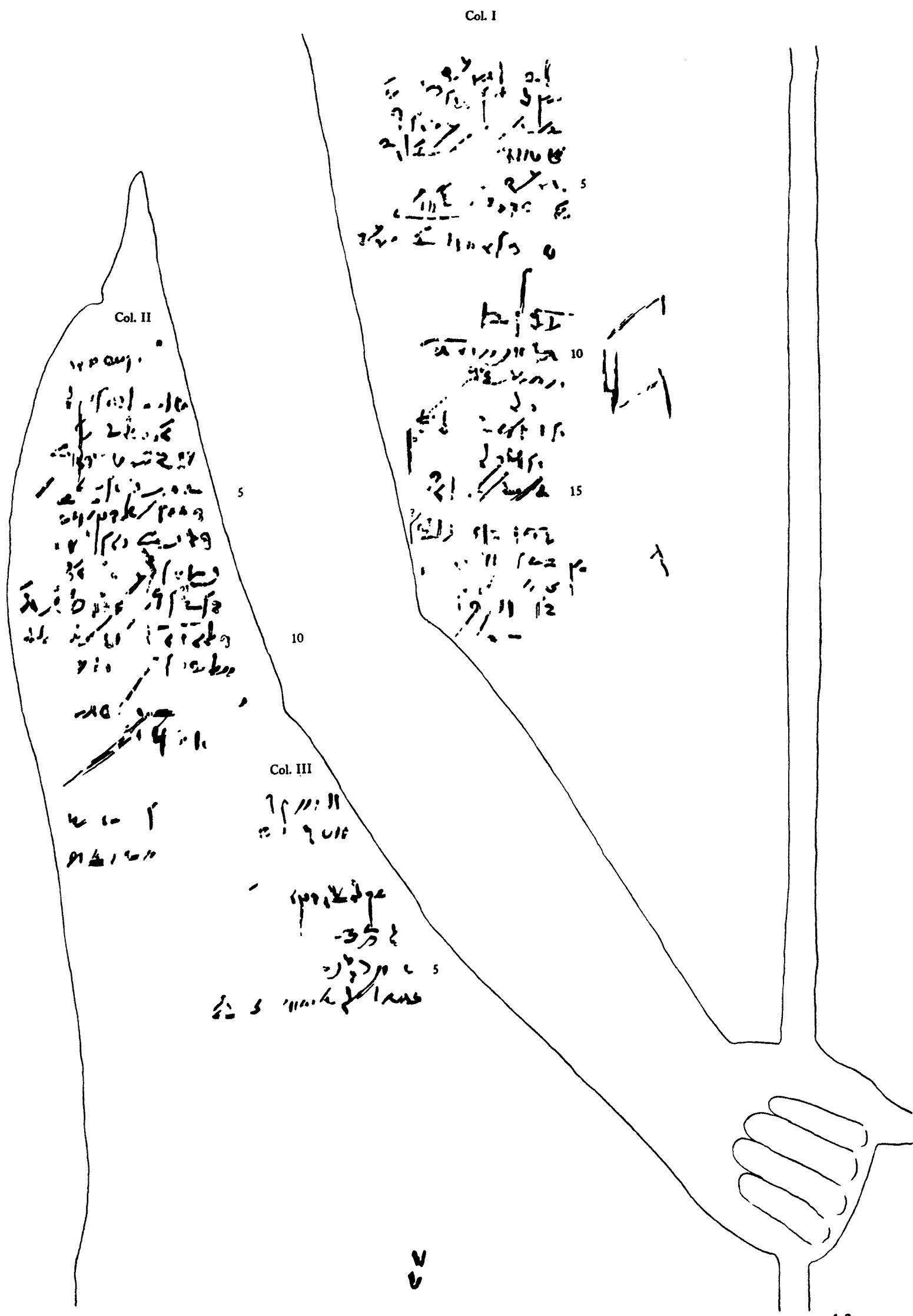
۱۰۷

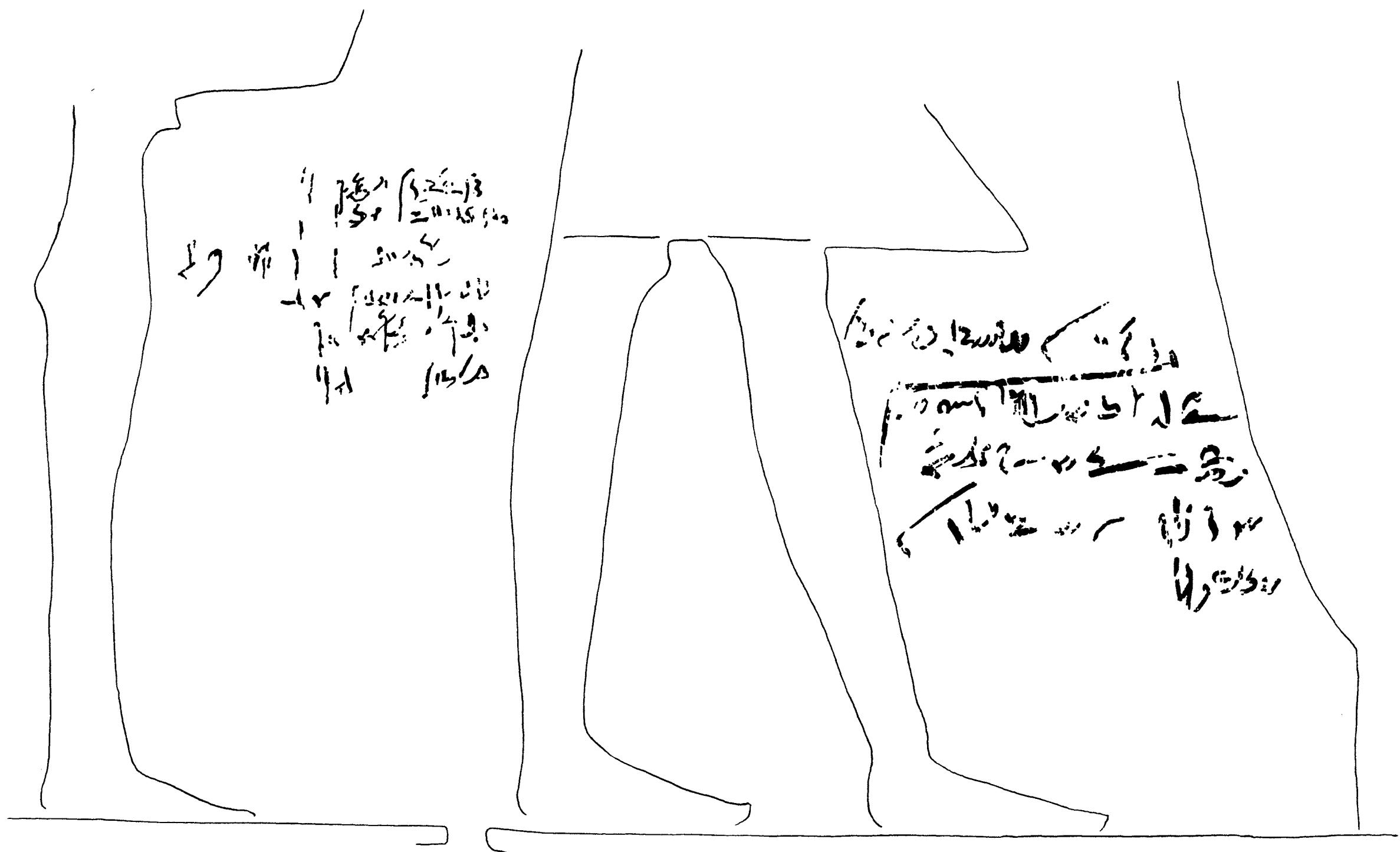
26

7:10

260

7:10

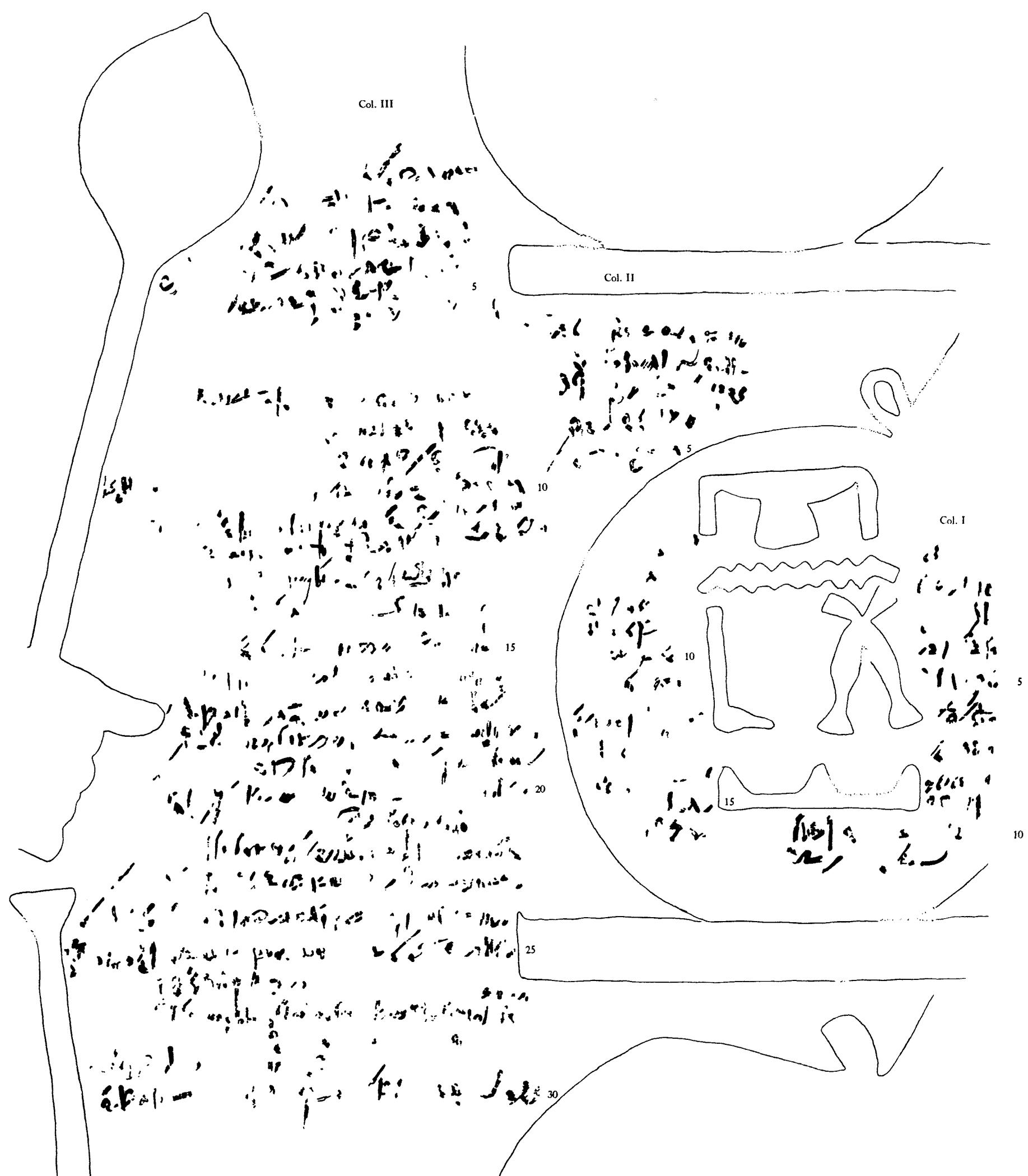


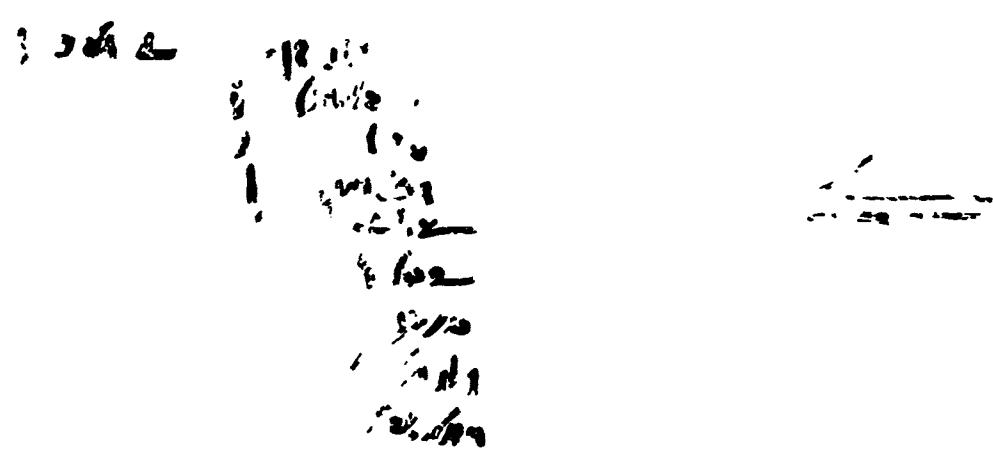


264

265

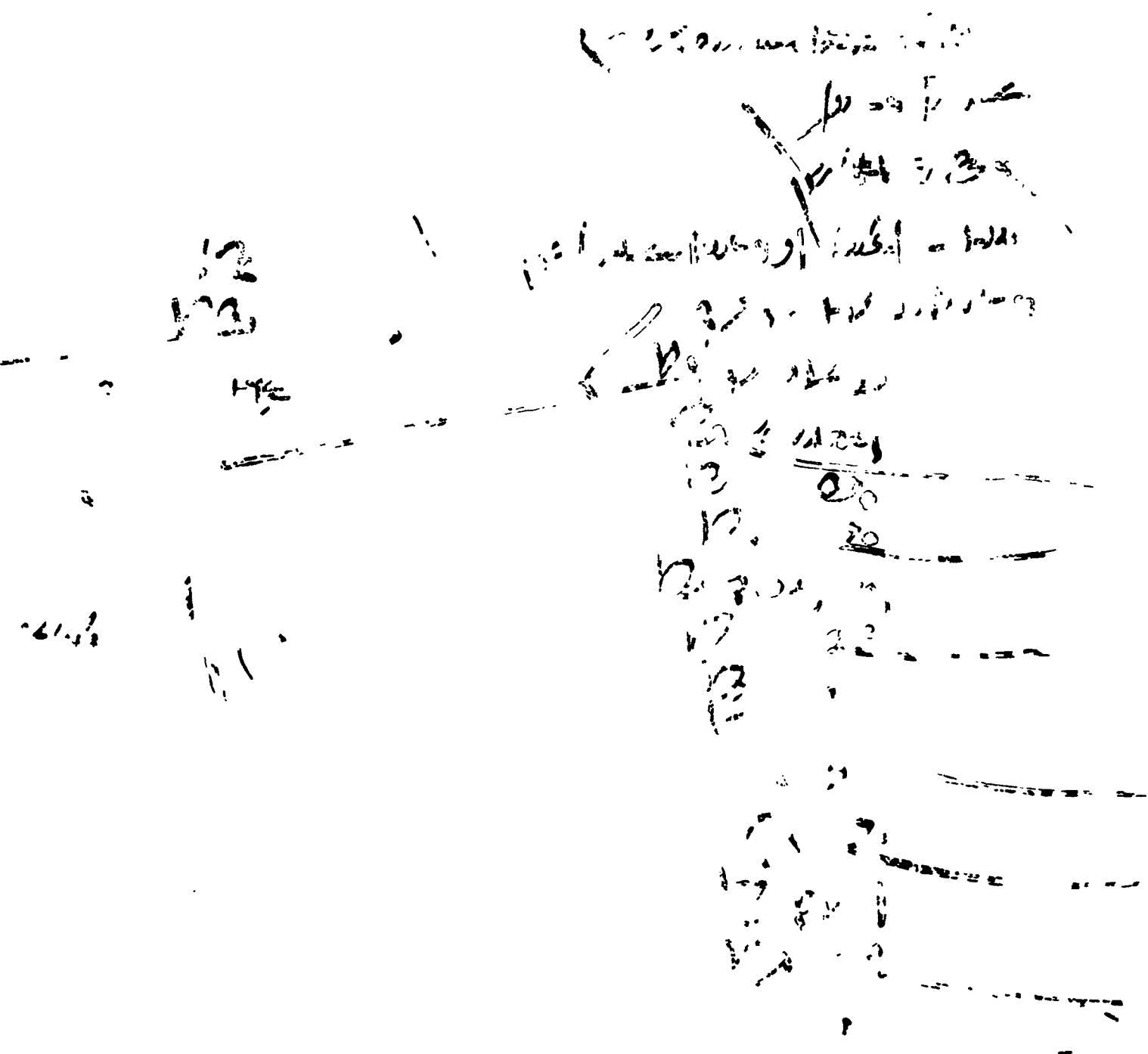
Scale unknown





267

3:5



A small sketch of a geometric shape, possibly a square or rectangle with internal lines, located at the bottom center of the page.

268

3:5

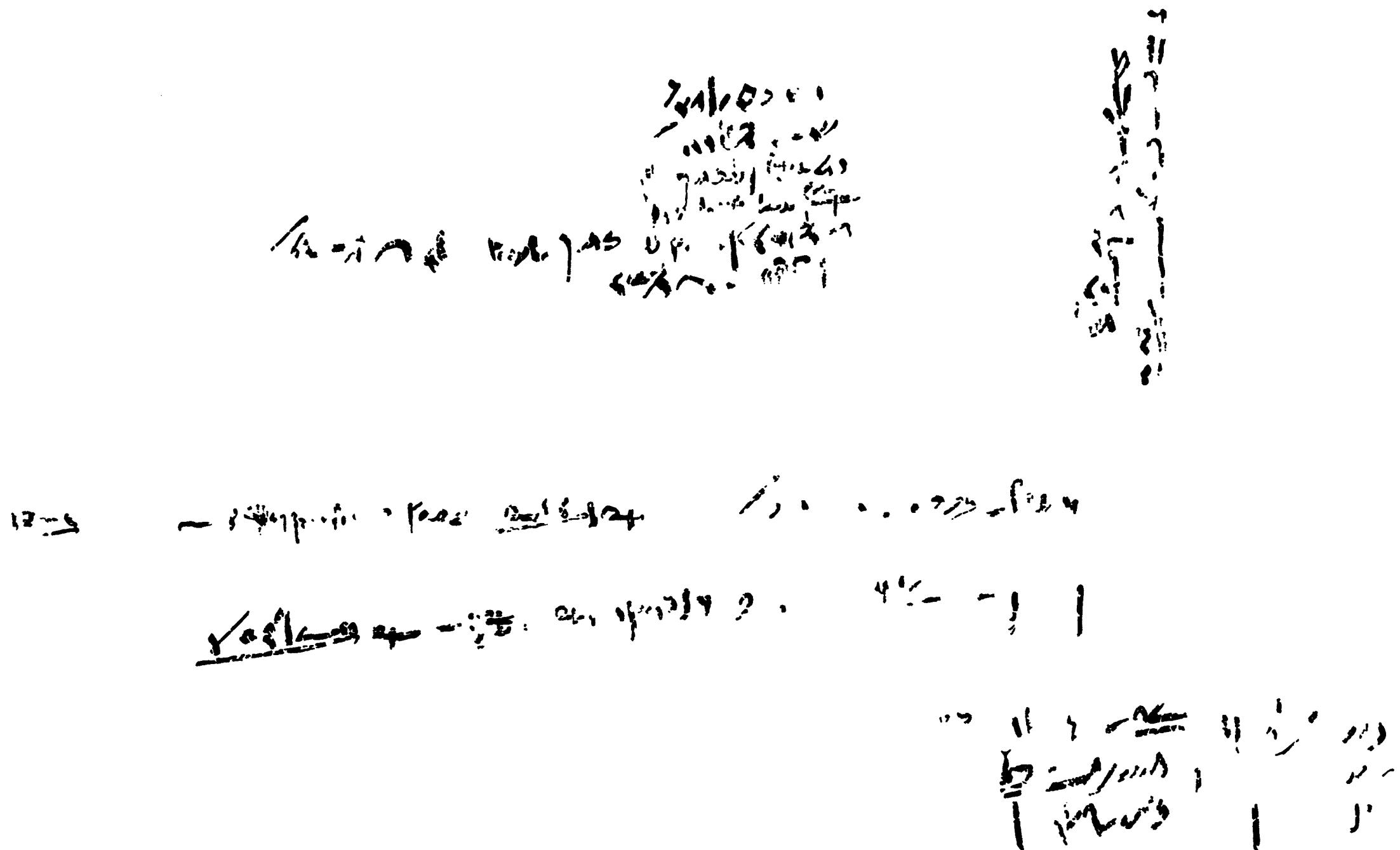
لَا يَرْجِعُ إِلَيْهِ الْأَنْوَارُ
لَا يَرْجِعُ إِلَيْهِ الْأَنْوَارُ
لَا يَرْجِعُ إِلَيْهِ الْأَنْوَارُ
لَا يَرْجِعُ إِلَيْهِ الْأَنْوَارُ

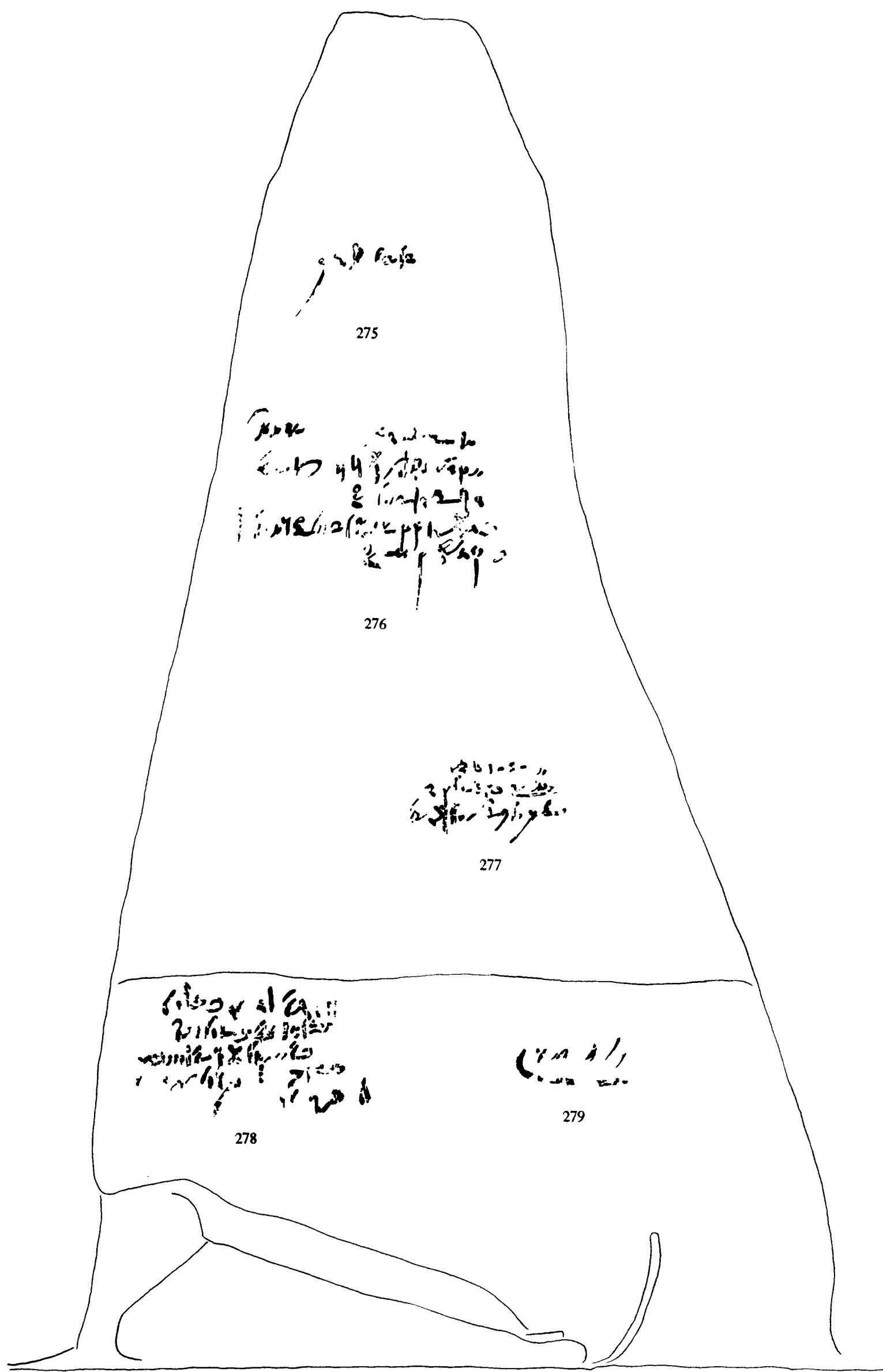
٦٣٦

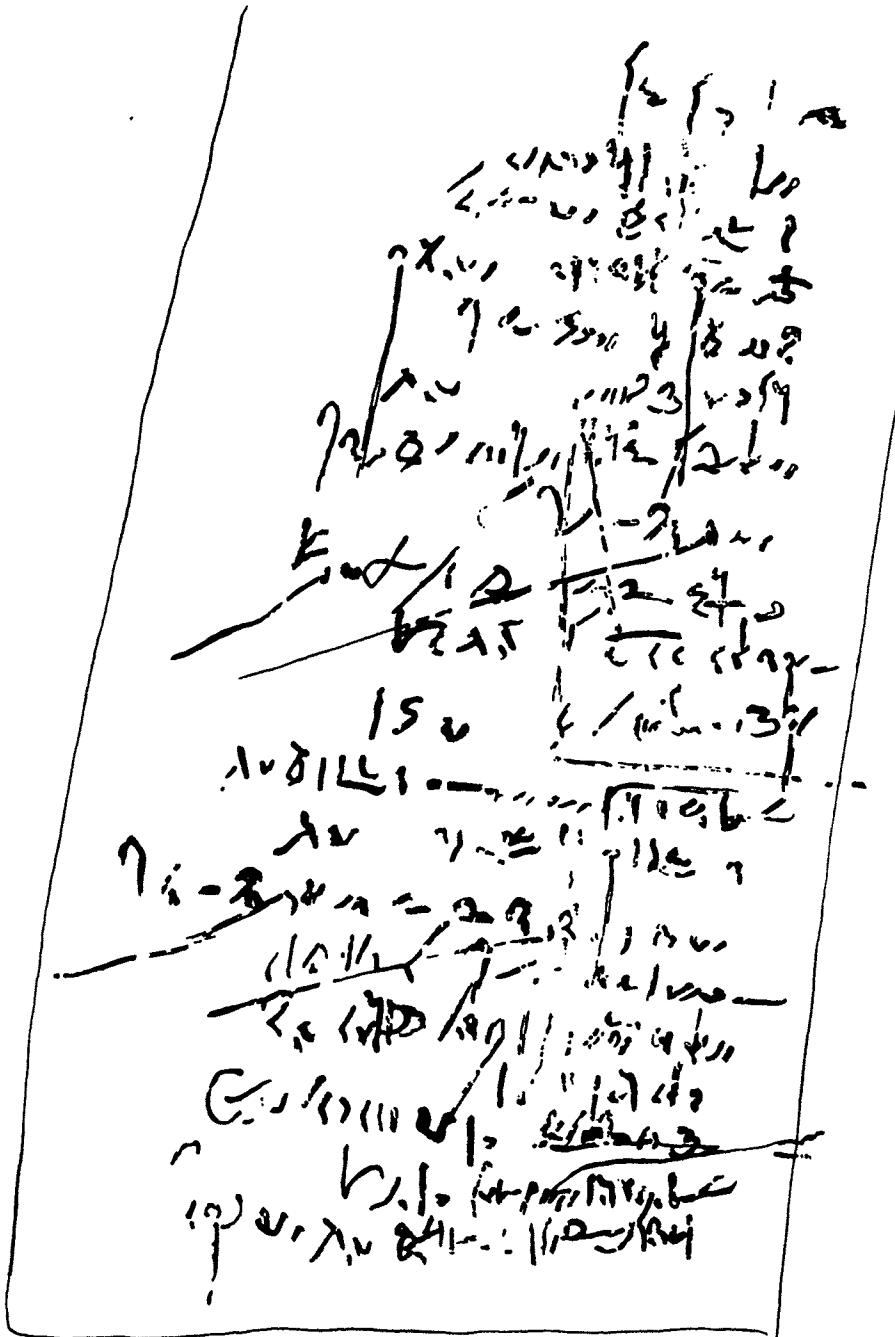
Col. I

Col. III	Col. II
١٢٥٦	١٢٥٧

وَلِلَّهِ الْحَمْدُ
لِلَّهِ الْكَبِيرِ
لِلَّهِ الْعَزِيزِ
لِلَّهِ الْجَلِيلِ
لِلَّهِ الْمُكَبِّرِ
لِلَّهِ الْمُكَبِّرِ
لِلَّهِ الْمُكَبِّرِ
لِلَّهِ الْمُكَبِّرِ
لِلَّهِ الْمُكَبِّرِ

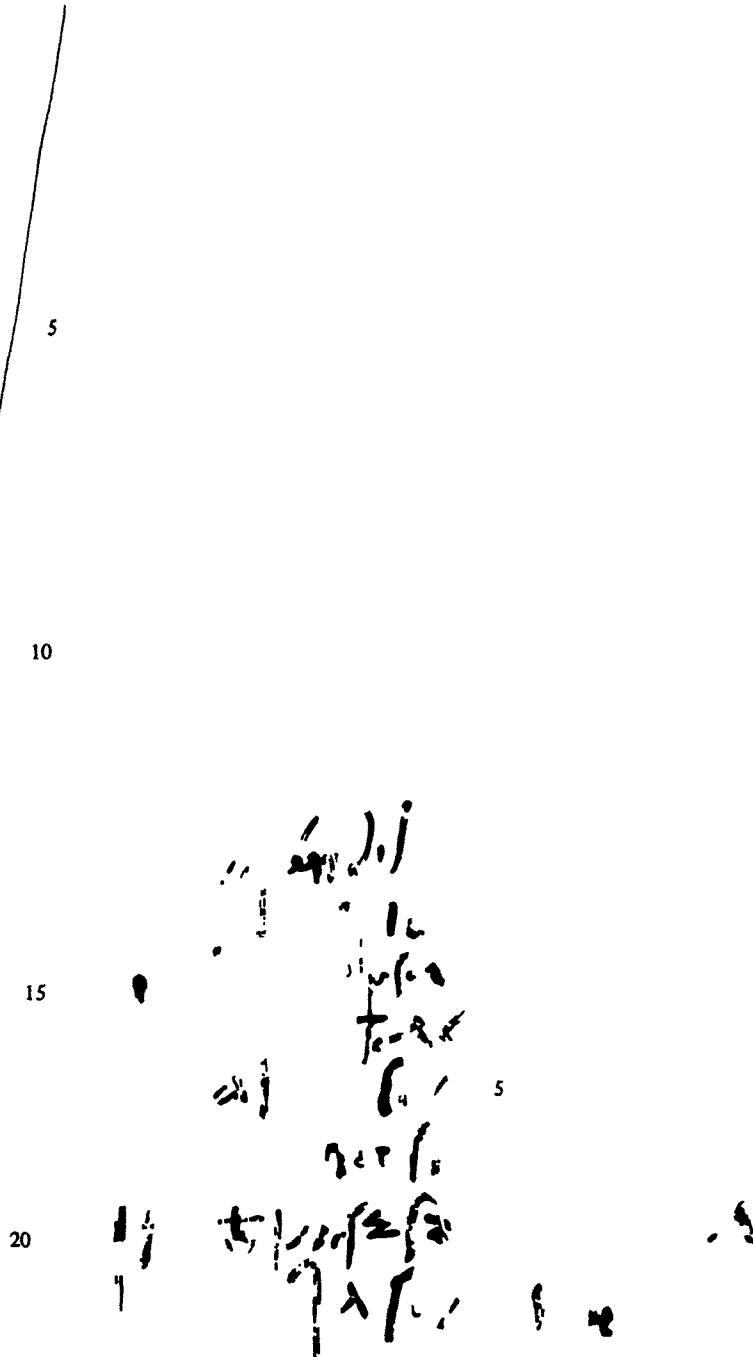






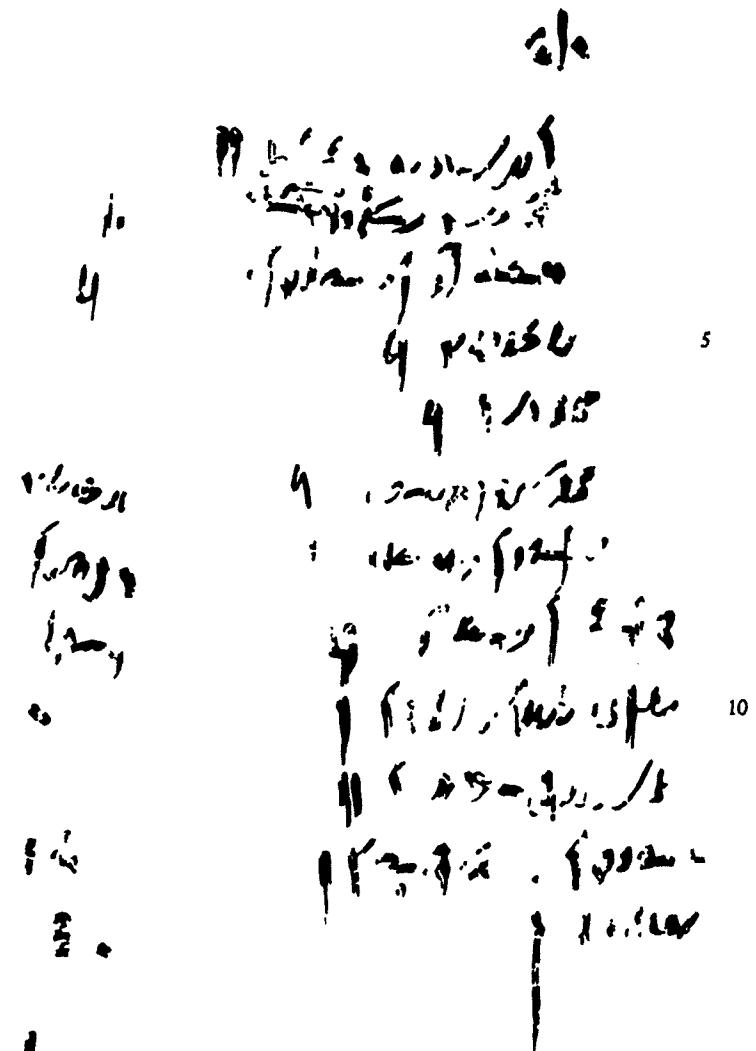
280

Scale unknown



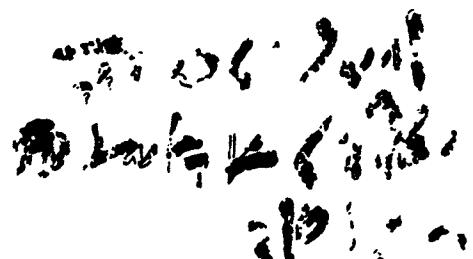
281

Scale unknown

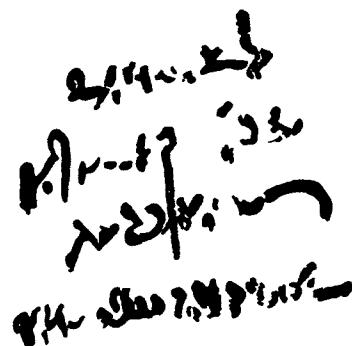


282

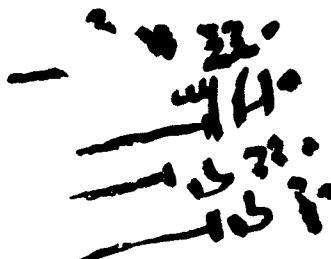
Scale unknown



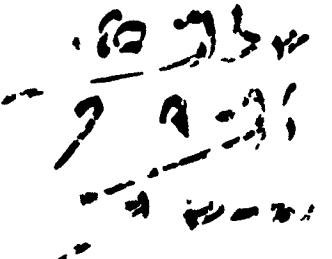
J



284



285



286

٤٦٩٦ م. ج. ٢٣٧ : ٢٠٢
١٠٢٢٥ م. ج. ٢٣٧ : ٢٠٢
١٠٢٢٦ م. ج. ٢٣٧ : ٢٠٢
١٠٢٢٧ م. ج. ٢٣٧ : ٢٠٢

وَمُكَبِّرٌ لِّلْفَلَقِ
وَالْمُنْذِرٌ لِّلْمُنْذِرِ
وَالْمُنْذِرُ لِلْمُنْذِرِ
وَالْمُنْذِرُ لِلْمُنْذِرِ

卷之三

۱۰۷

سُلَيْمَان

10

287

وَمِنْهُمْ مَنْ يَرْجُوا
أَنْ يُؤْتَوْهُ مَا نَهَىٰ
عَنْهُ وَمَا يَنْهَا
إِنَّمَا يُنْهَىٰ عَنِ
مَا حَسِبَ أَنَّهُ
نَفْعٌ لَّهُ مَا يَنْهَا
وَمَا يَنْهَا إِنَّمَا
يَنْهَا عَنِ الظَّنِّ
أَوْ أَنْ يُنْهَىٰ
عَنِ الْمُحَاجَةِ
أَوْ أَنْ يُنْهَىٰ
عَنِ الْمُنْهَىٰ
أَوْ أَنْ يُنْهَىٰ
عَنِ الْمُنْهَىٰ

66 164? 1-
2013

二〇四

四

10

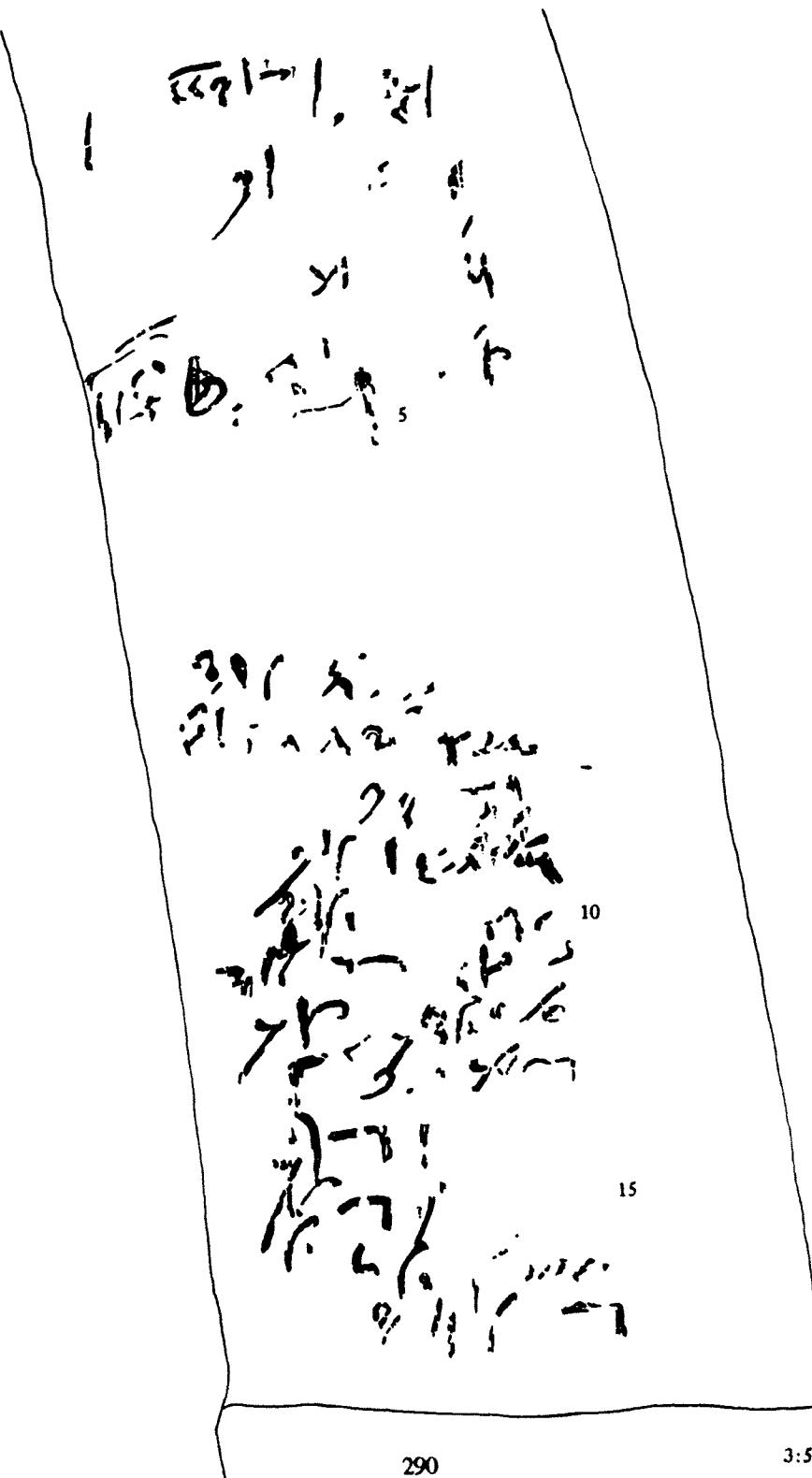
卷之三

26 25
312-10-13-3102
1/2000-50 1/2

لـ ۱۰۲

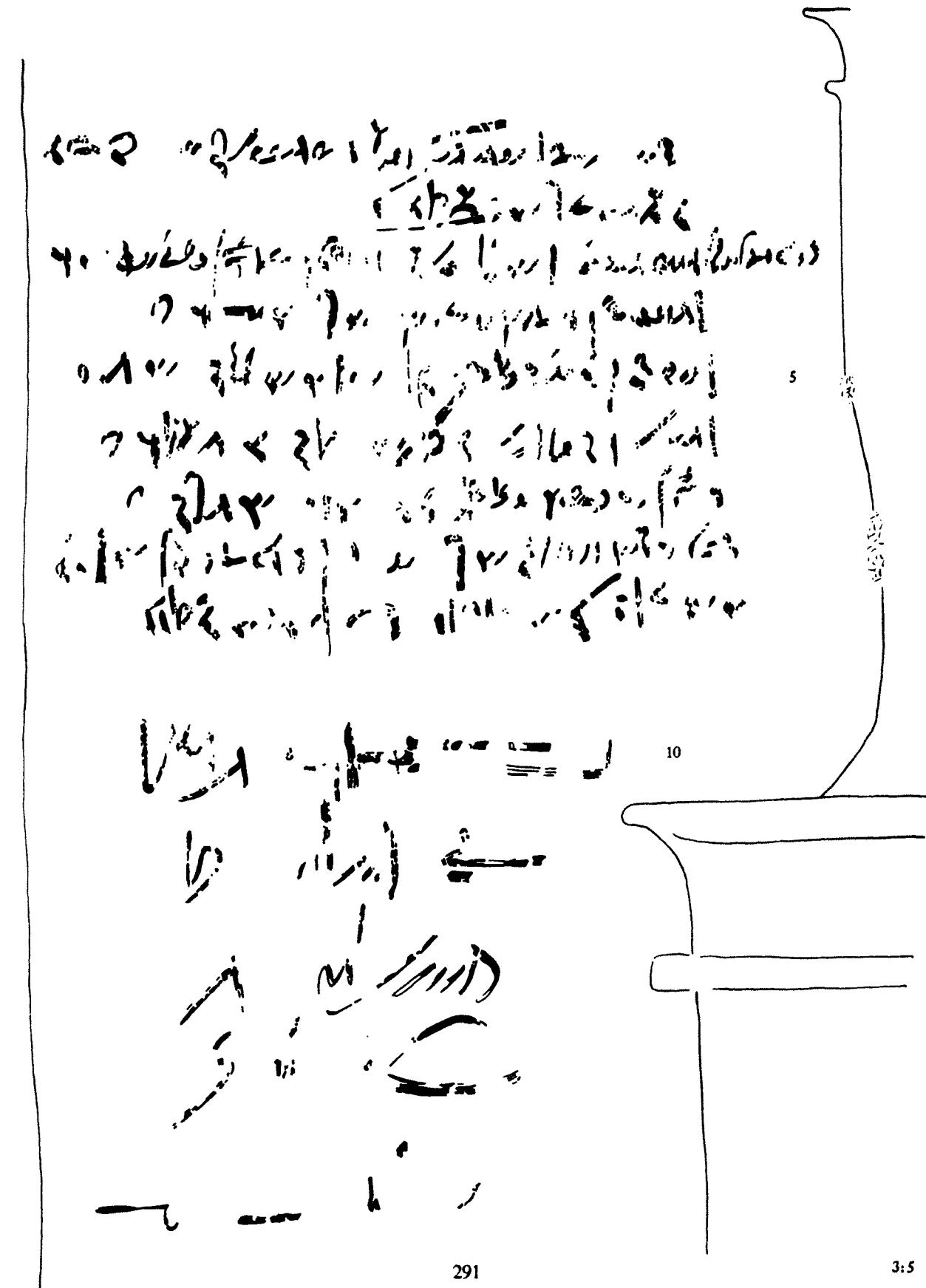
289

288



290

3:5



291

3:5

وَلِكَوْنَةِ مُهَاجِرٍ
وَلِكَوْنَةِ مُهَاجِرٍ
وَلِكَوْنَةِ مُهَاجِرٍ
وَلِكَوْنَةِ مُهَاجِرٍ

110 + 600 3
300 200 100
124 1 500 100
100 100 100 100
100 100 100 100

مکالمہ

293

۱۳۸۳
سازمان اسناد و کتابخانه ملی
جمهوری اسلامی ایران

وَمُؤْمِنٍ بِرَبِّهِ وَلَا يُكَفِّرُ
وَلَا يُشَذِّبُ مِنْ أَنْوَافِهِ
وَلَا يُنَاهِي عَنْ حِلَالِهِ
وَلَا يُنَاهِي عَنْ حِرَامِهِ
وَلَا يُنَاهِي عَنْ حِلَالِهِ
وَلَا يُنَاهِي عَنْ حِرَامِهِ

11 12 13 14 15 16
4 - 12-9 13-10
1 2 3 4 5 6

۱۰۵۷

A large, irregular oval shape drawn with a thick black marker. The oval is roughly centered on the page and has a somewhat hand-drawn, sketchy appearance.

✓ 1168
- 2.
~~12. T. 3. 2. 2.~~
5
✓ 1168
- 2.
~~12. T. 3. 2. 2.~~

A faint, dark ink stamp or signature located at the bottom right corner of the page. The text is illegible but appears to consist of several characters.

1965

23
v.

13

لِلْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ وَالْمُسْكِنِينَ

298

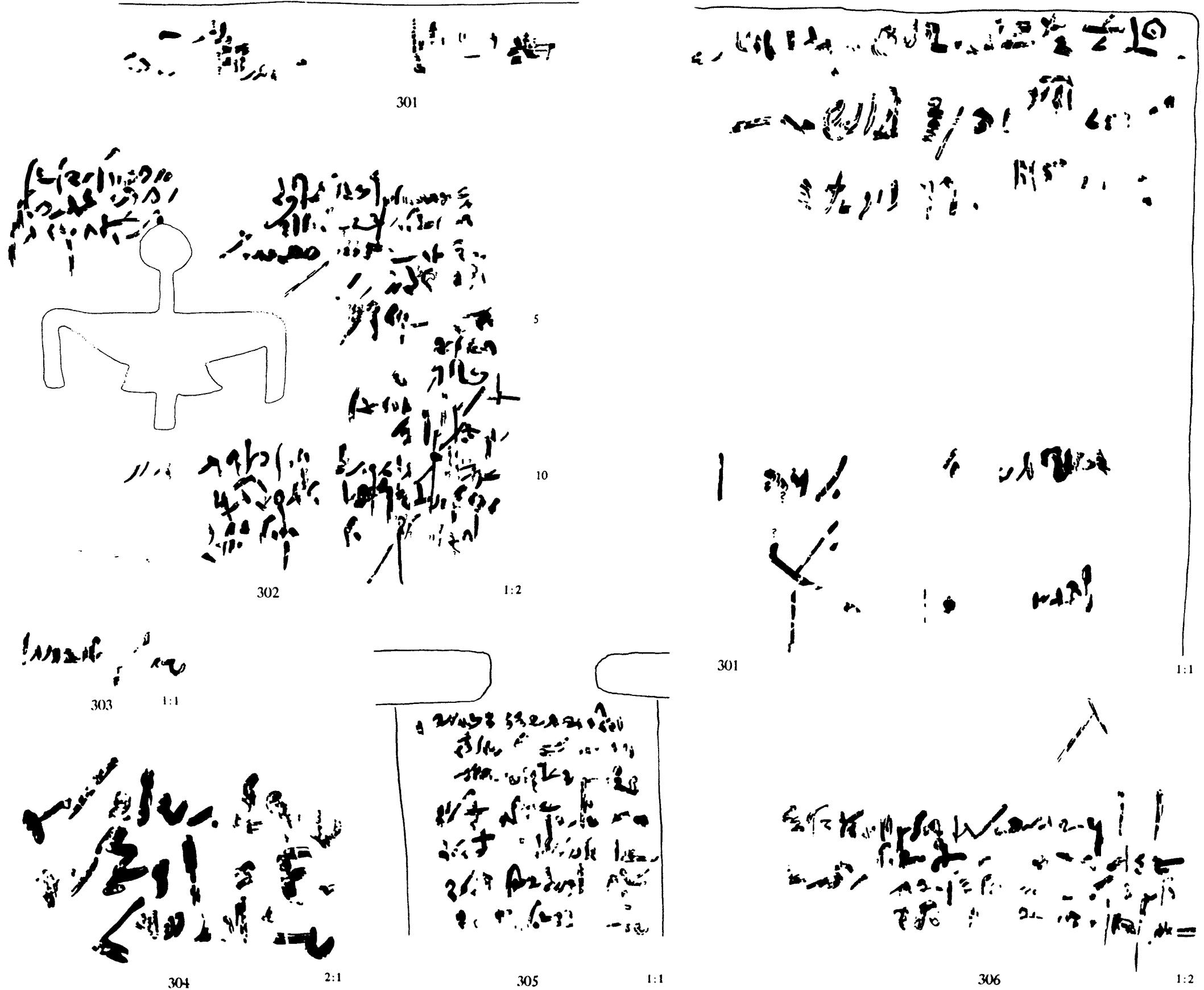
۱۲۳۰
۱۲۳۱
۱۲۳۲
۱۲۳۳
۱۲۳۴
۱۲۳۵
۱۲۳۶
۱۲۳۷
۱۲۳۸
۱۲۳۹
۱۲۴۰
۱۲۴۱
۱۲۴۲
۱۲۴۳
۱۲۴۴
۱۲۴۵
۱۲۴۶
۱۲۴۷
۱۲۴۸
۱۲۴۹
۱۲۴۱۰

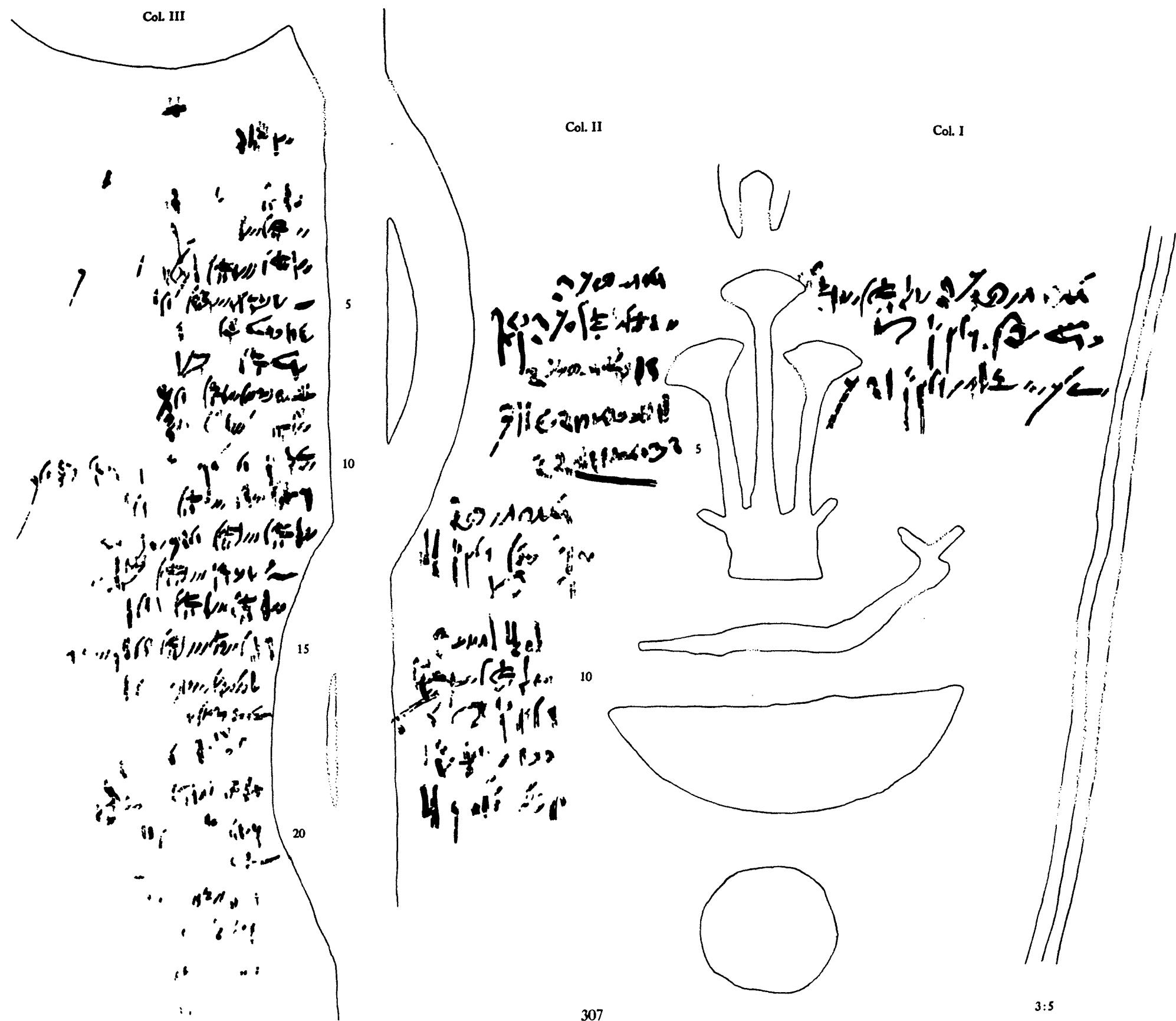
卷之三

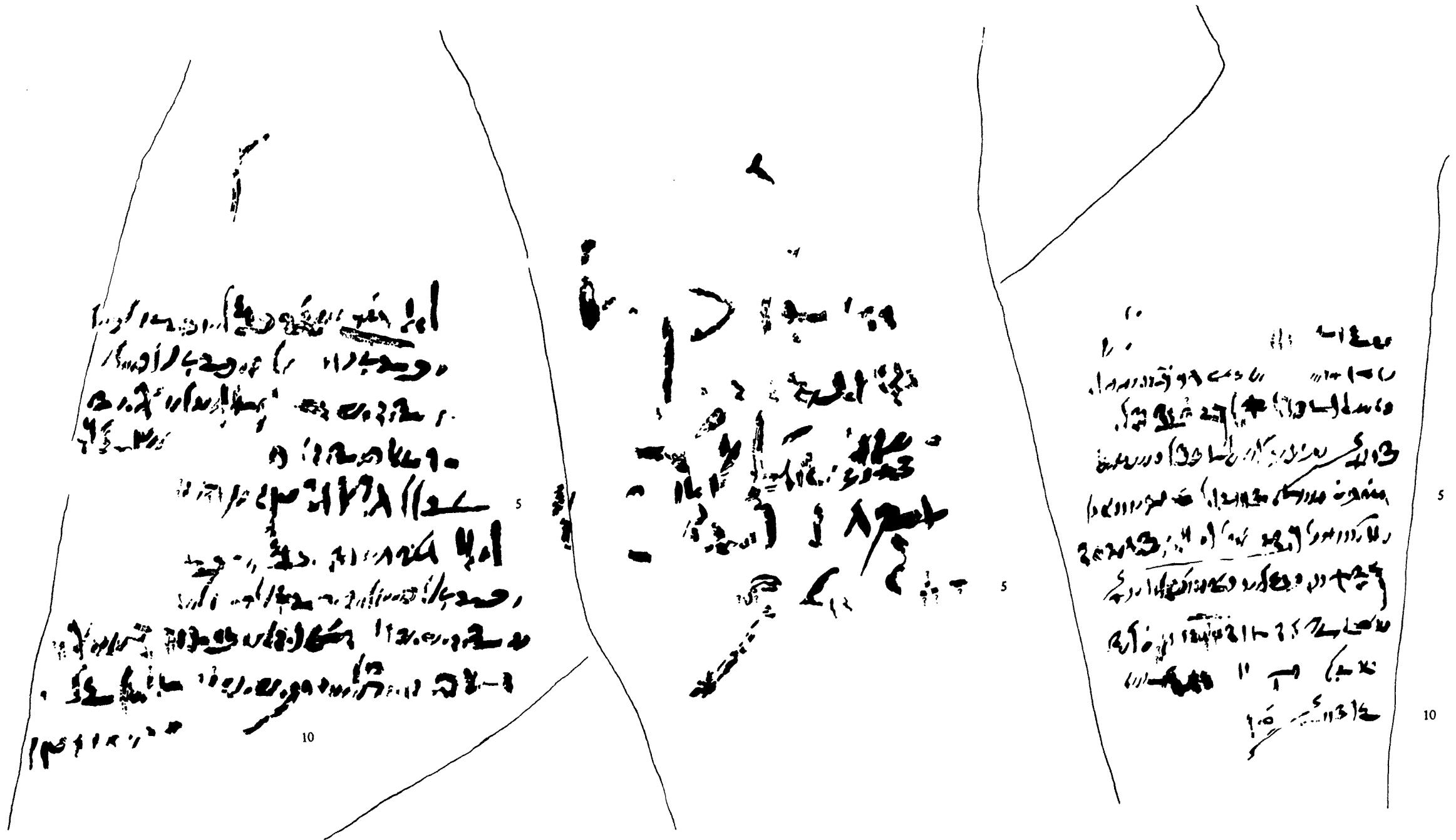
وَالْمُؤْمِنُونَ

مکالمہ

300







308

309

310

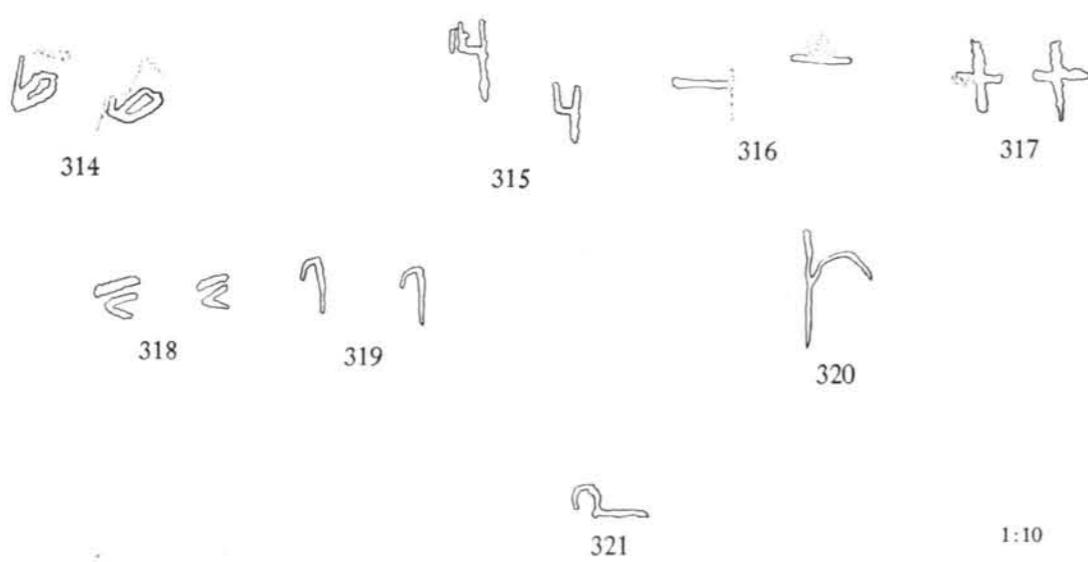
All 4:5

311

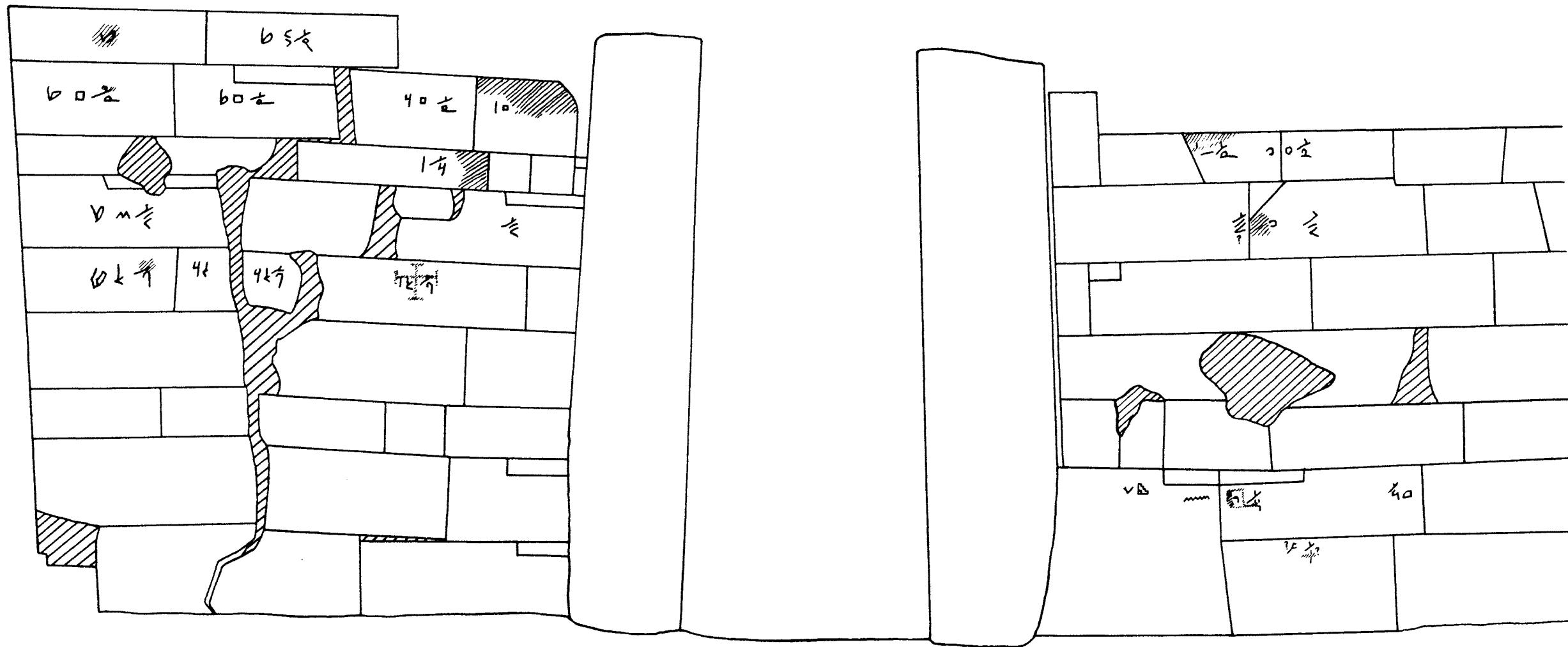
312

313

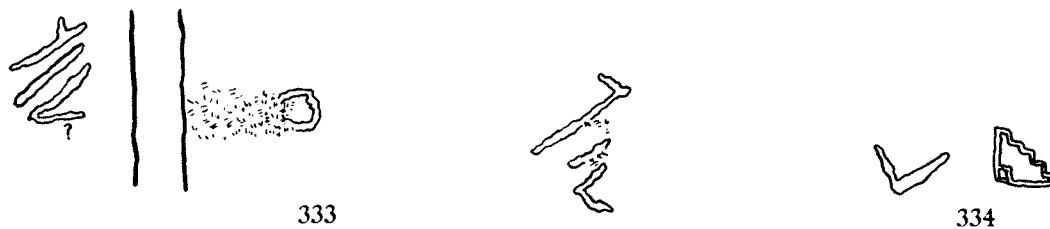
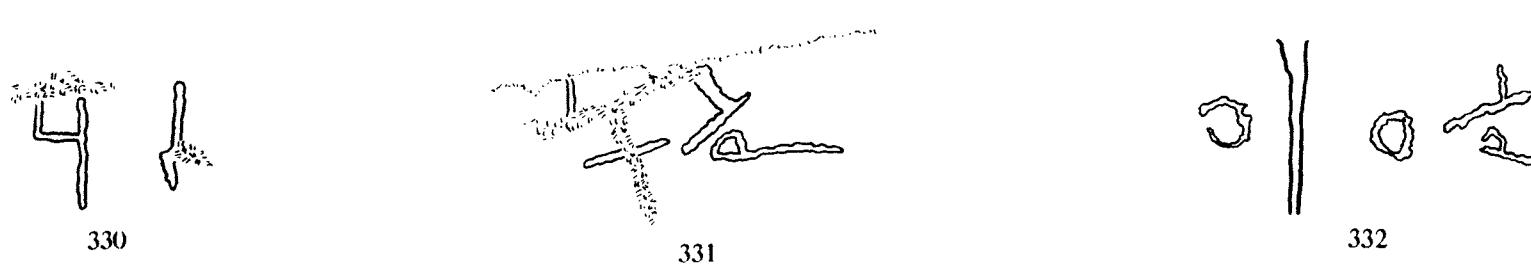
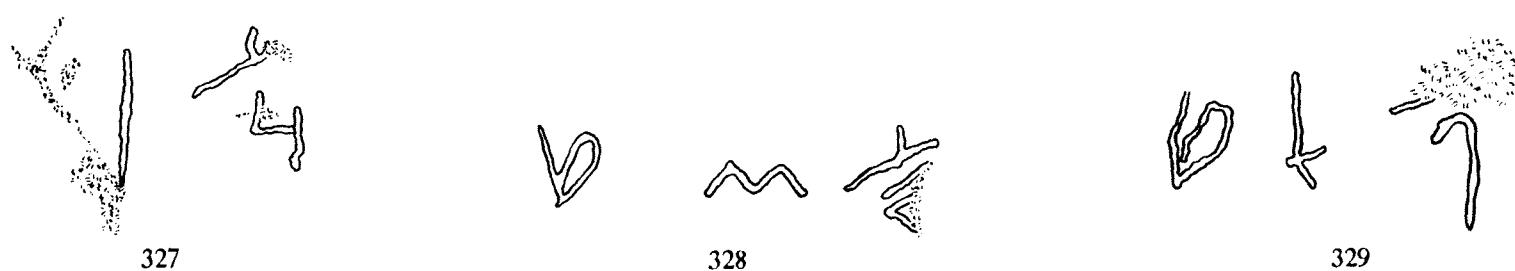
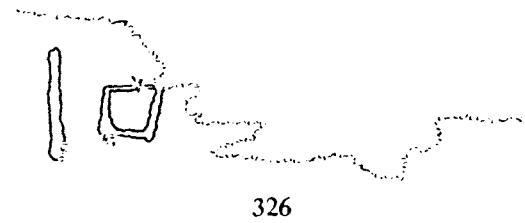
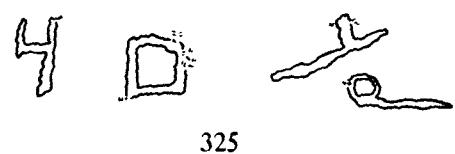
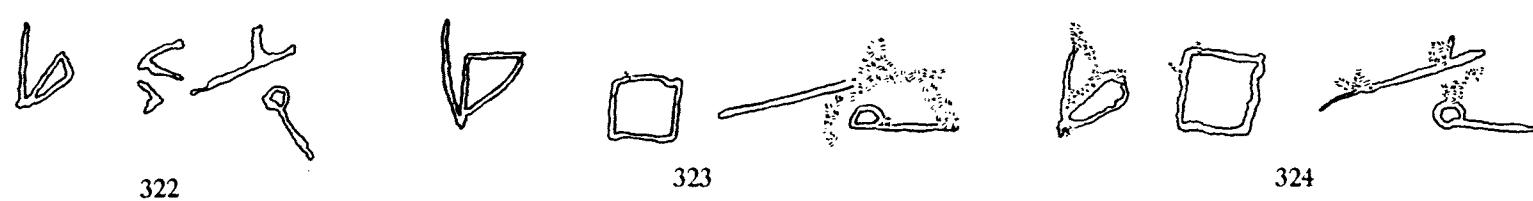
All 3:5

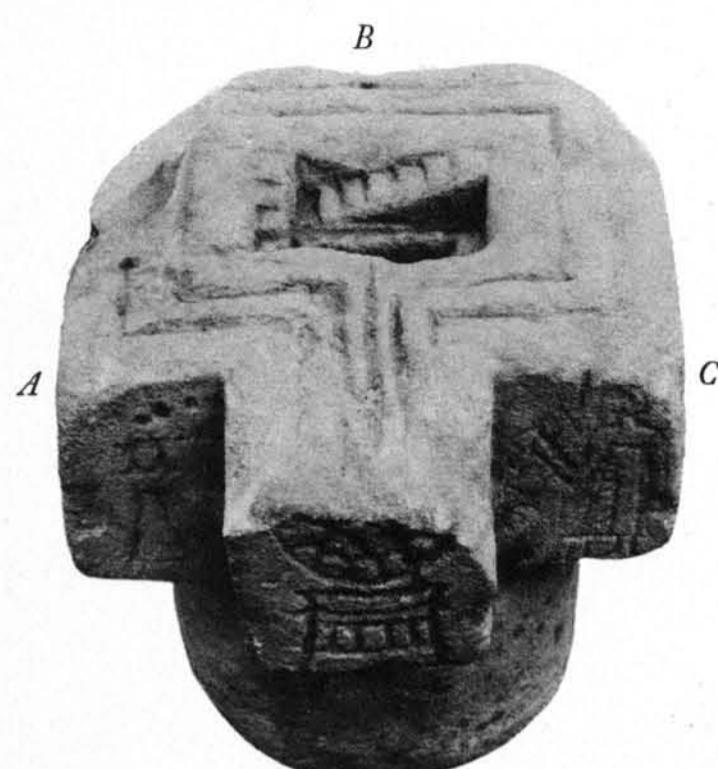


SMALL TEMPLE. EXTERIOR. WEST WALL. NORTH END. MASON'S MARKS (NOS. 314-21)

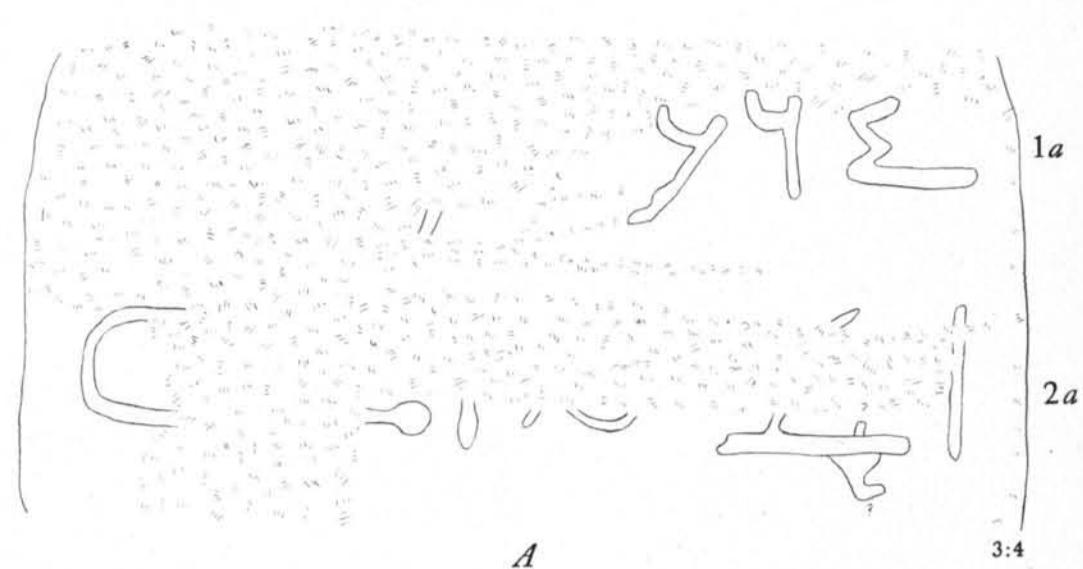


**SMALL TEMPLE. EXTERIOR. NORTH WALL, WEST OF ETHIOPIAN PYLON.
DIAGRAM SHOWING POSITIONS OF MASONS' MARKS (NOS. 322-37)**

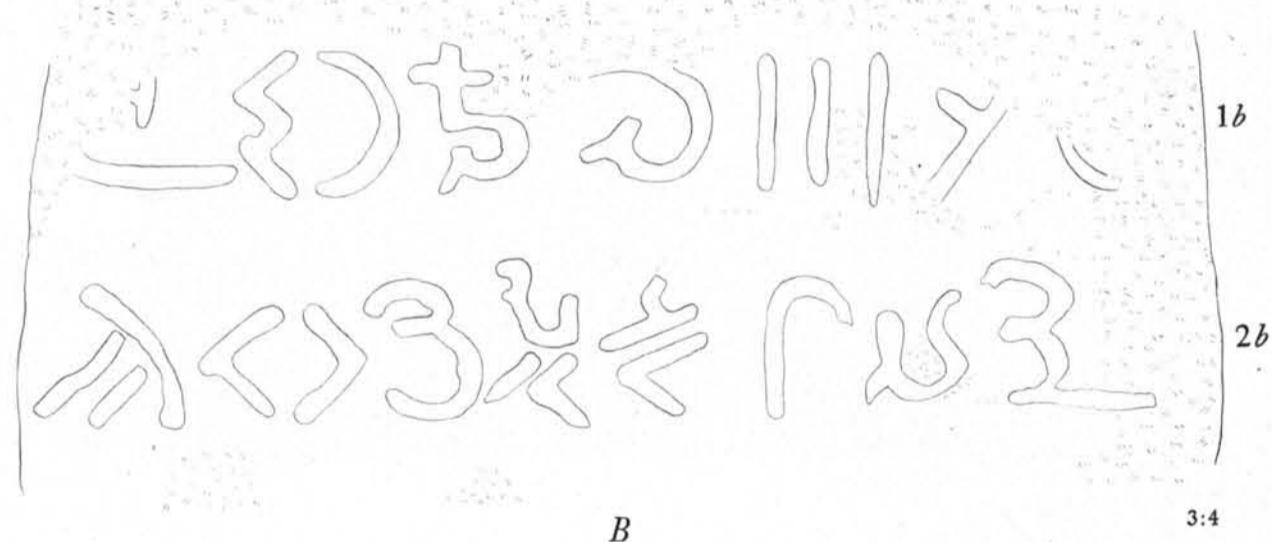




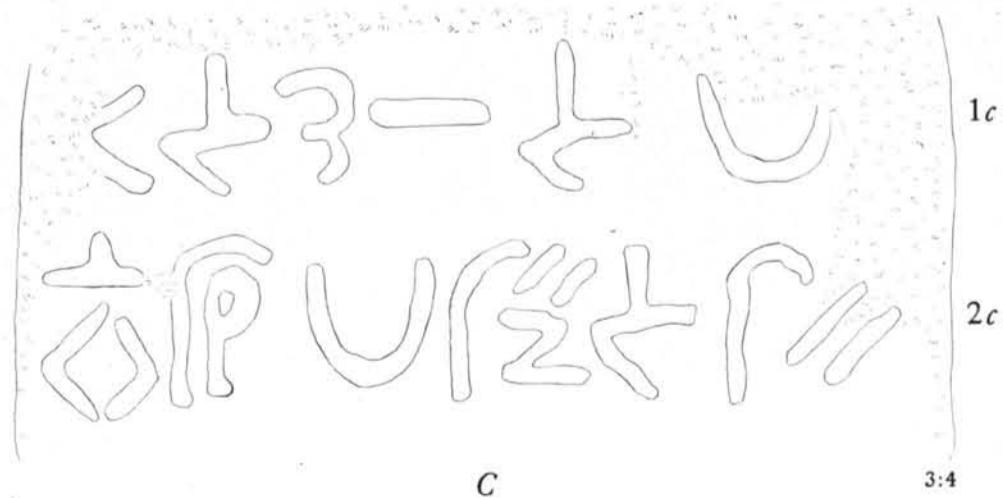
338



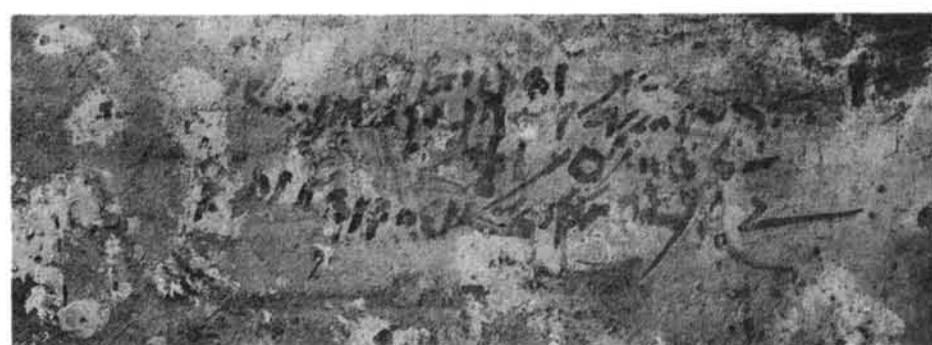
3:4



3:4

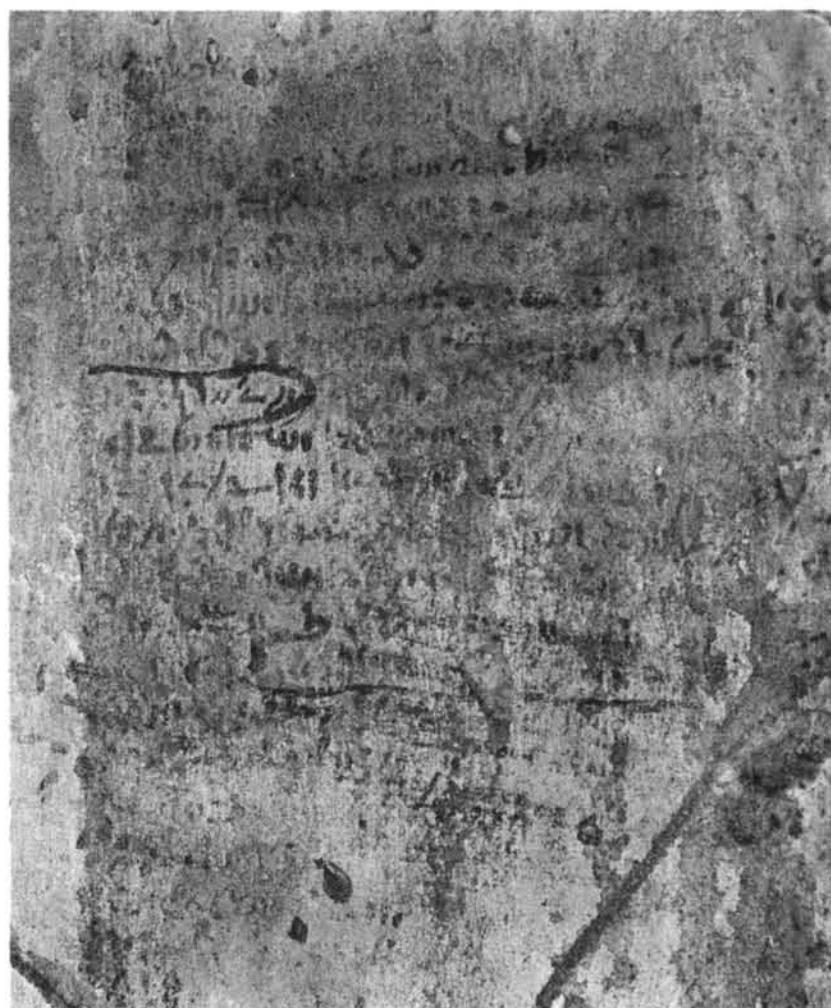


3:4



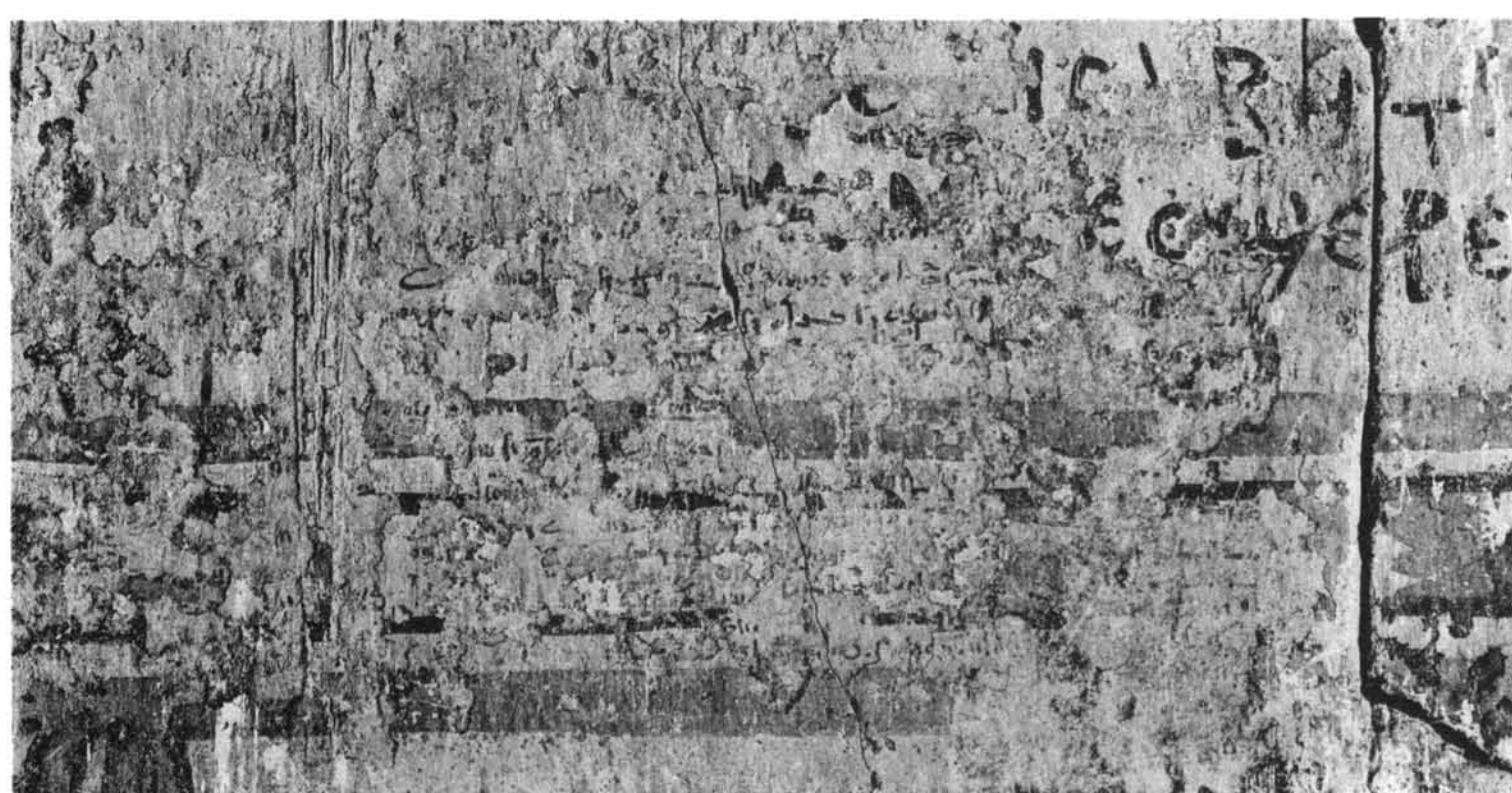
339

Scale unknown



340

Scale unknown



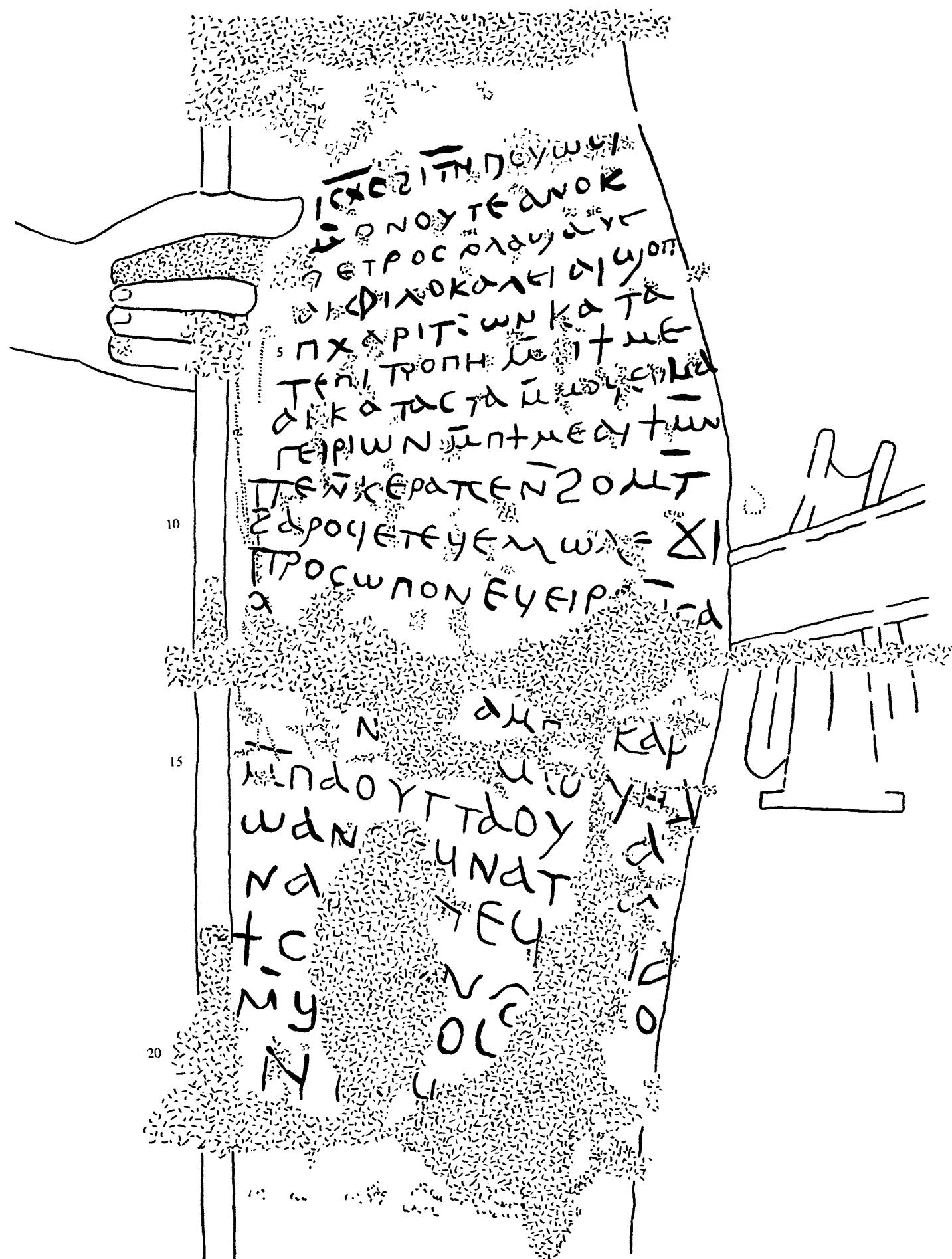
341

ca. 1:3



342

Scale unknown



343

1:5

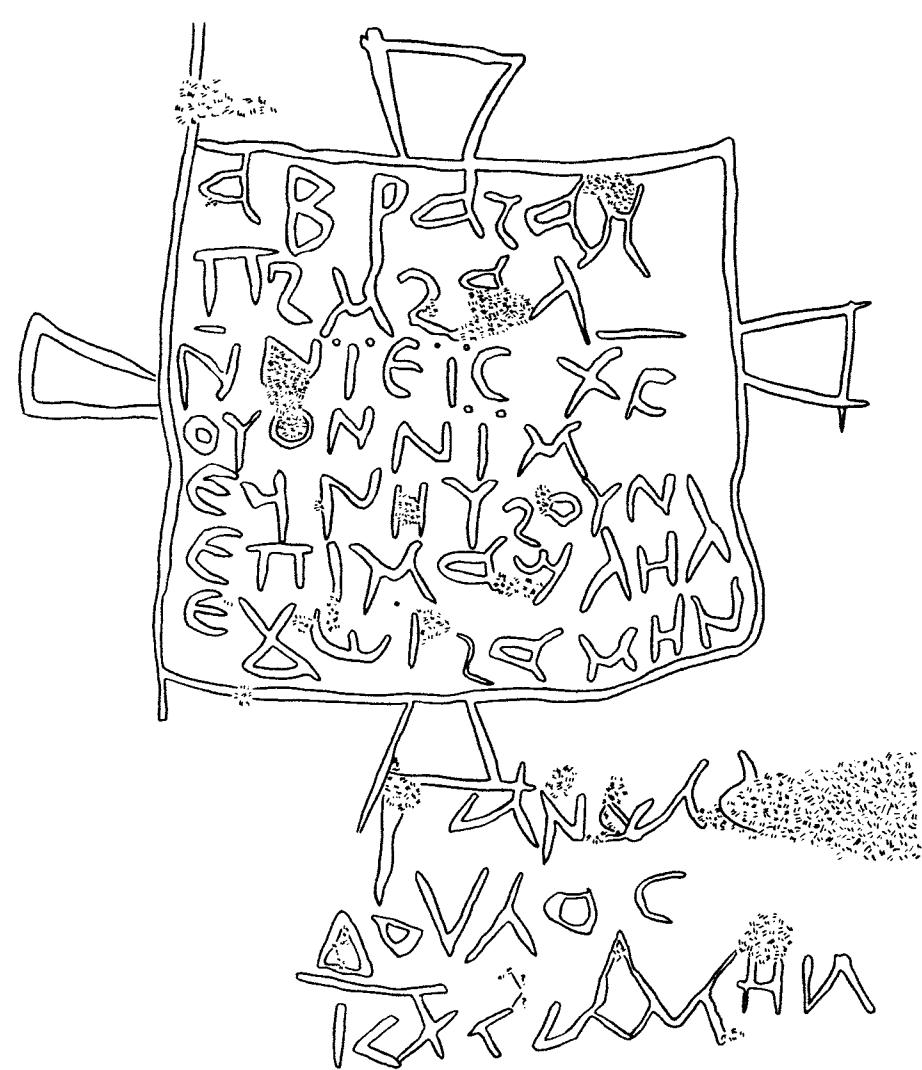
↔ΟΥΣΩΣ ΕΝΔΗΟΥΣ ΧΟΙΣΚΗ ΙΩΡΑΒ-ΤΗΟΝΥΚ

344

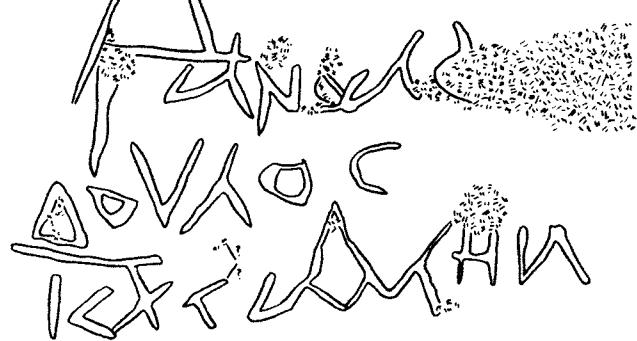
2:5



345



2:5



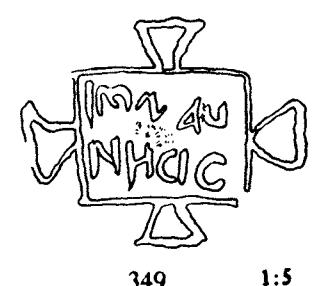
346

2:5



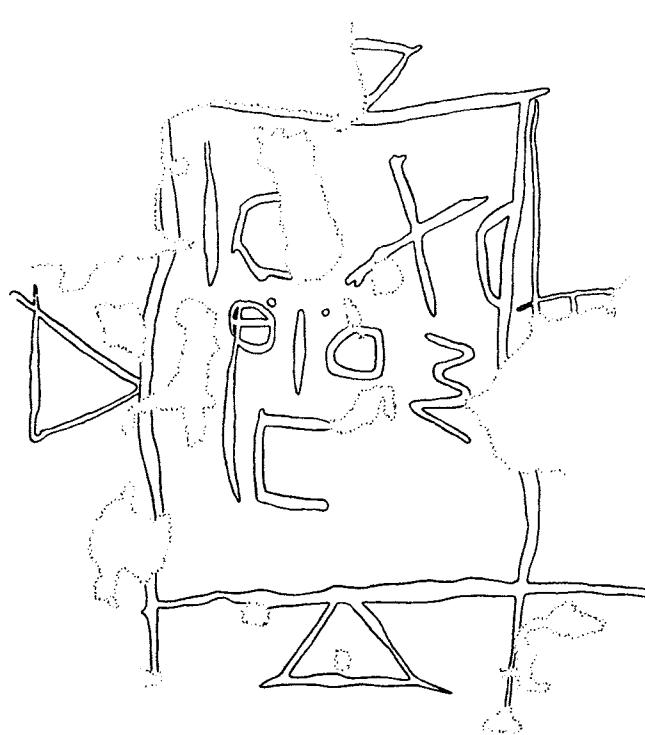
347

2:5



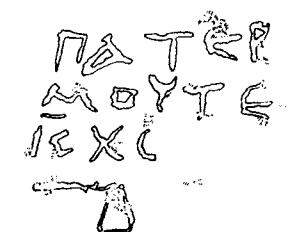
349

1:5



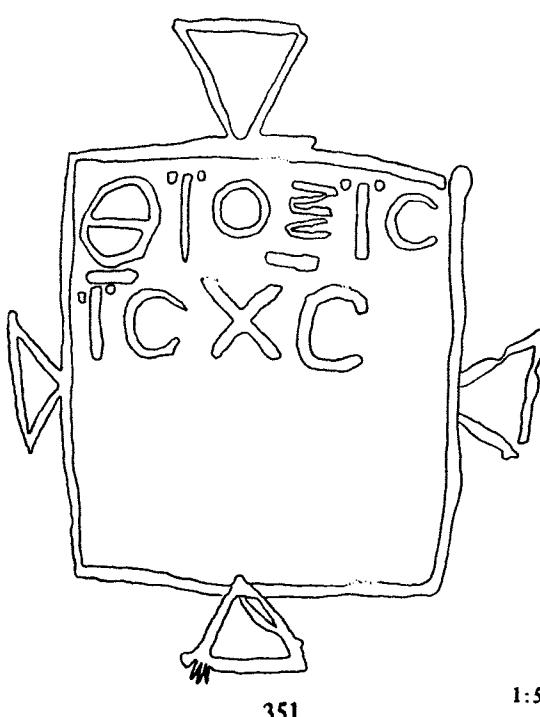
348

2:5



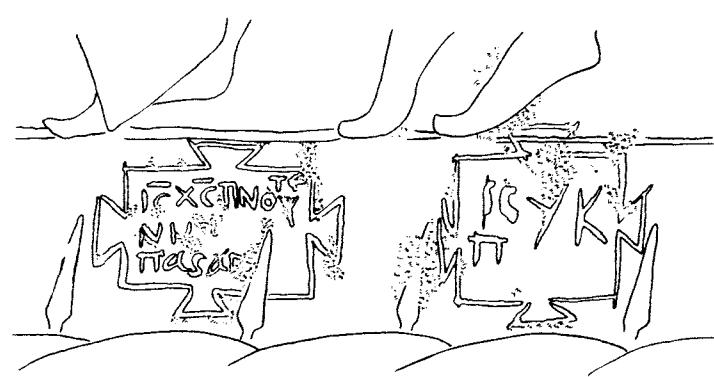
350

1:5



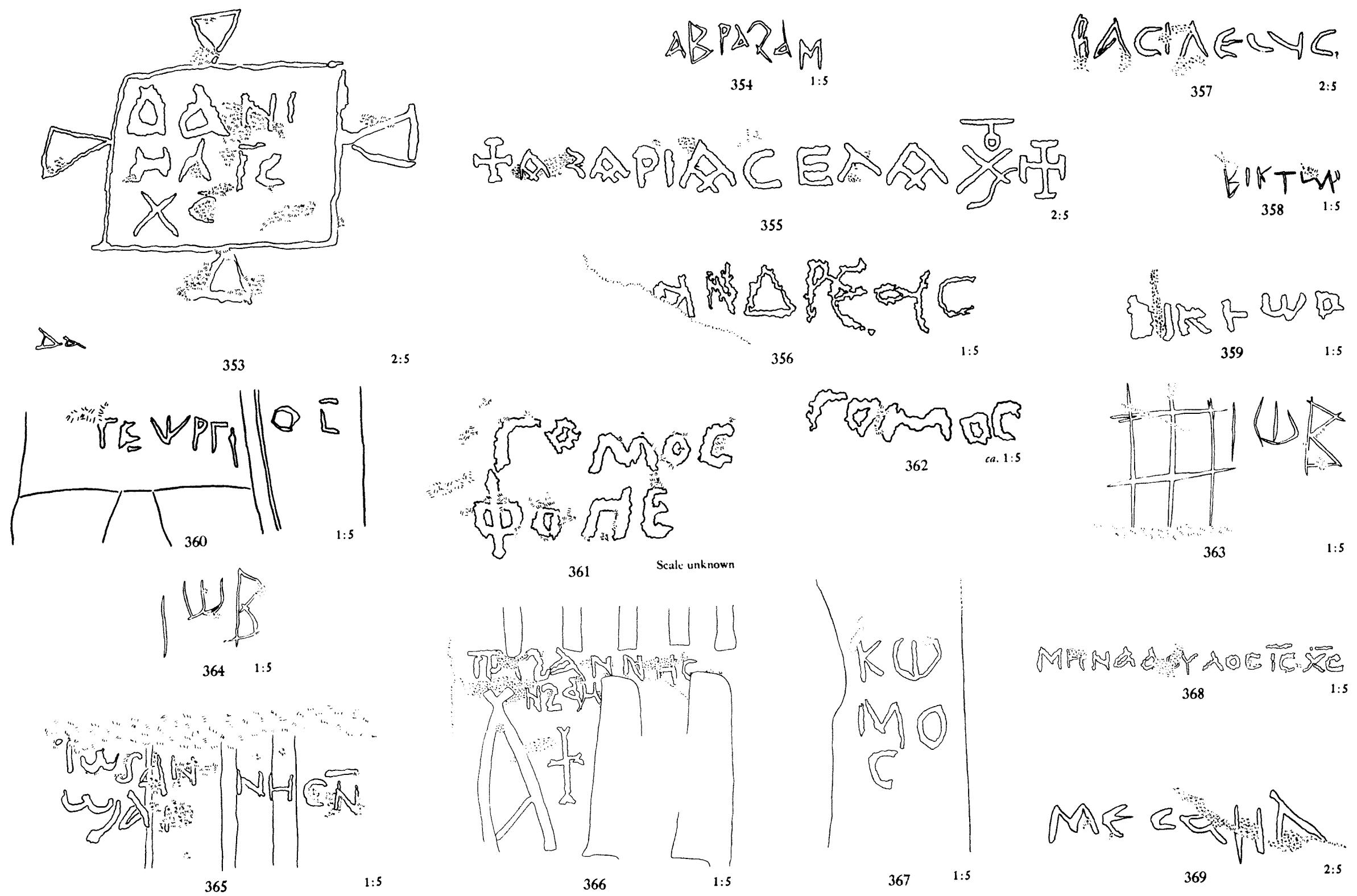
351

1:5

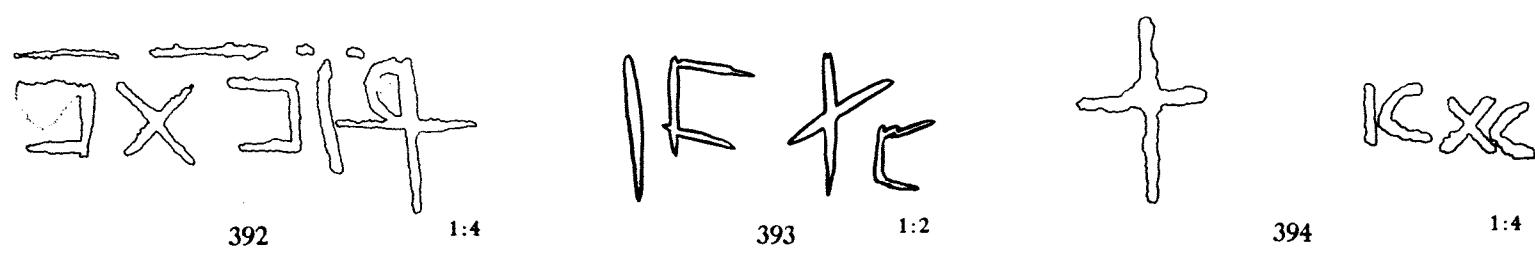
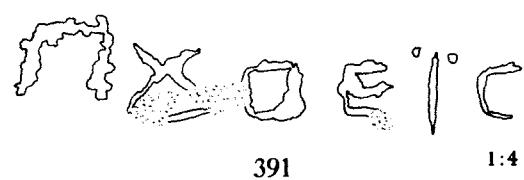
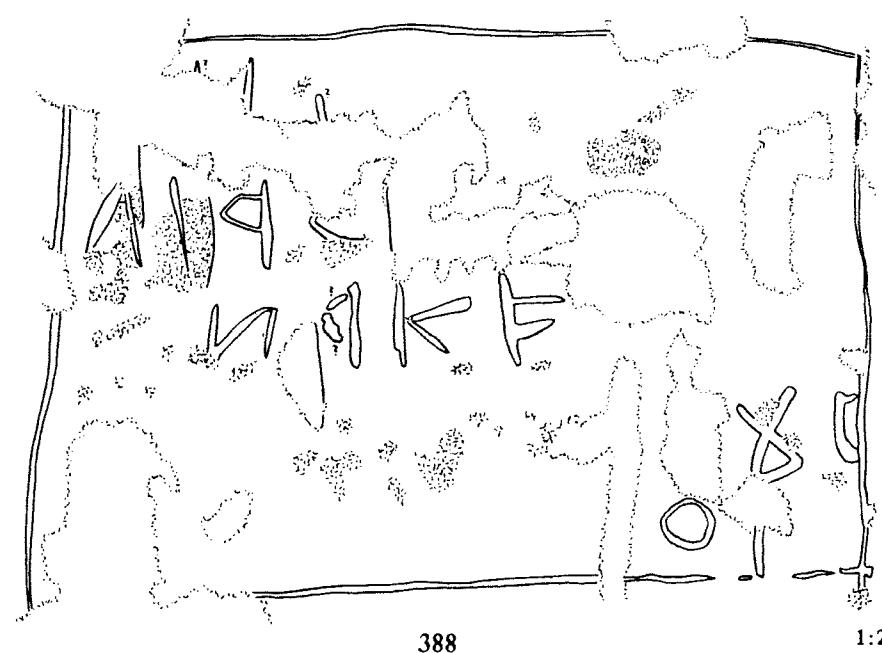
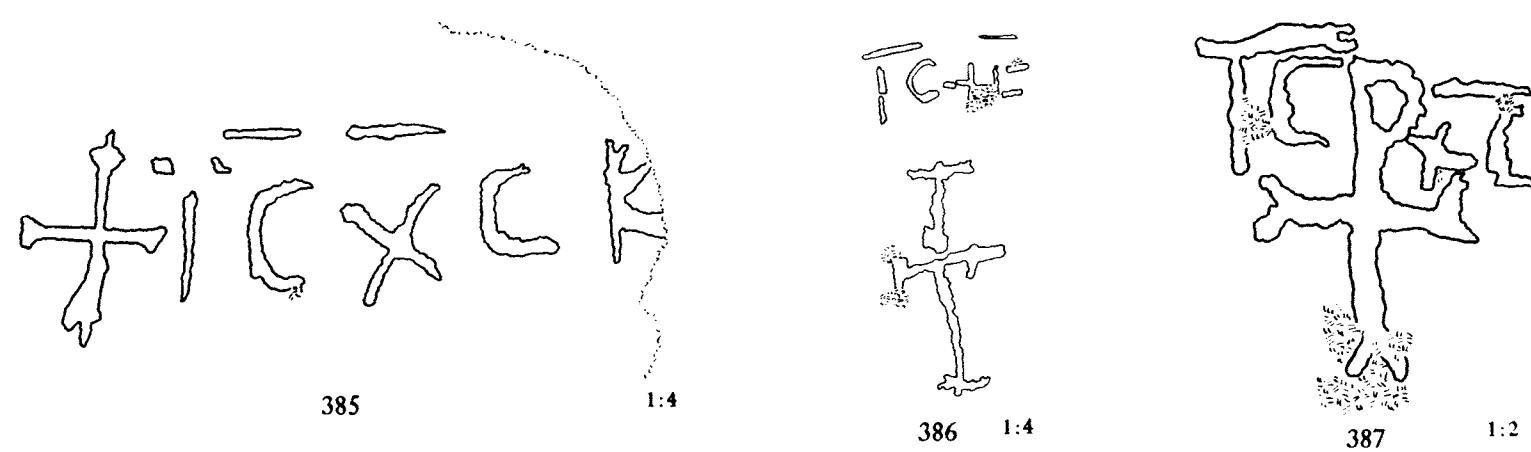


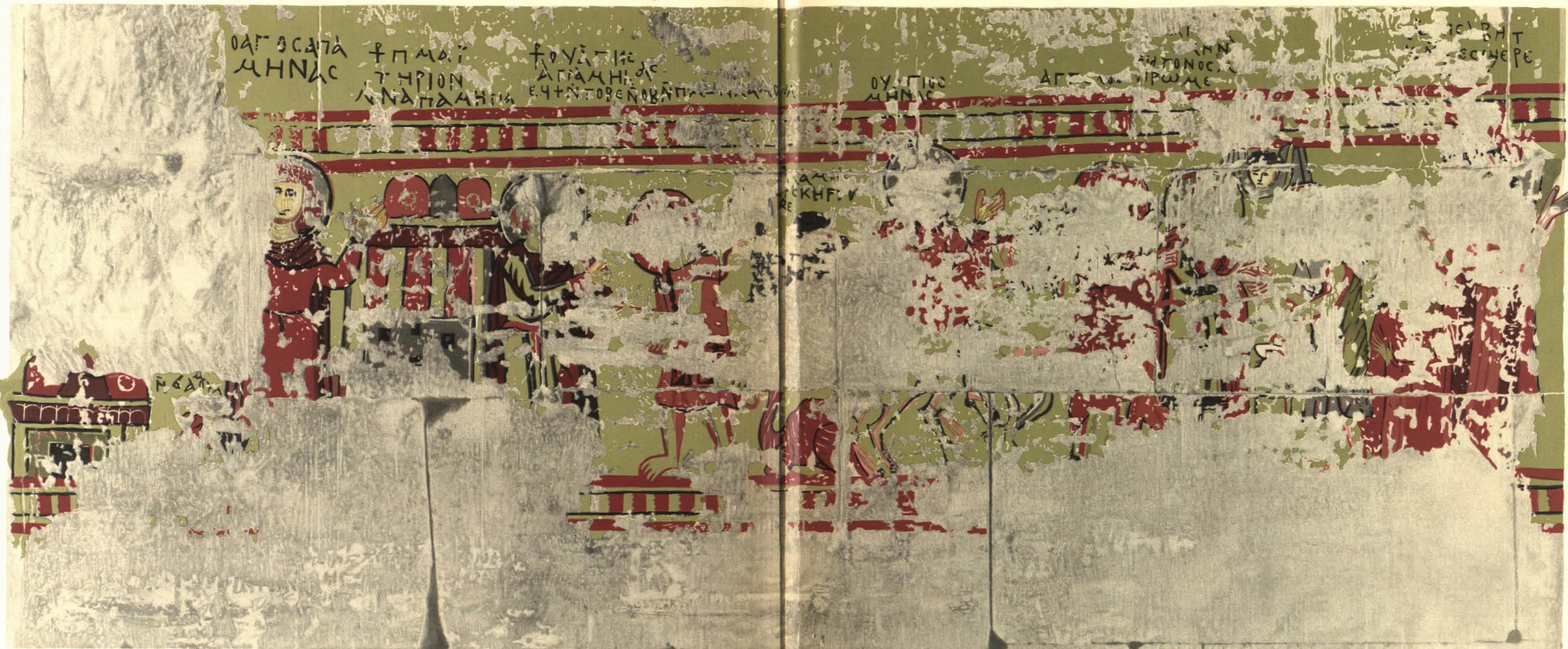
352

1:5









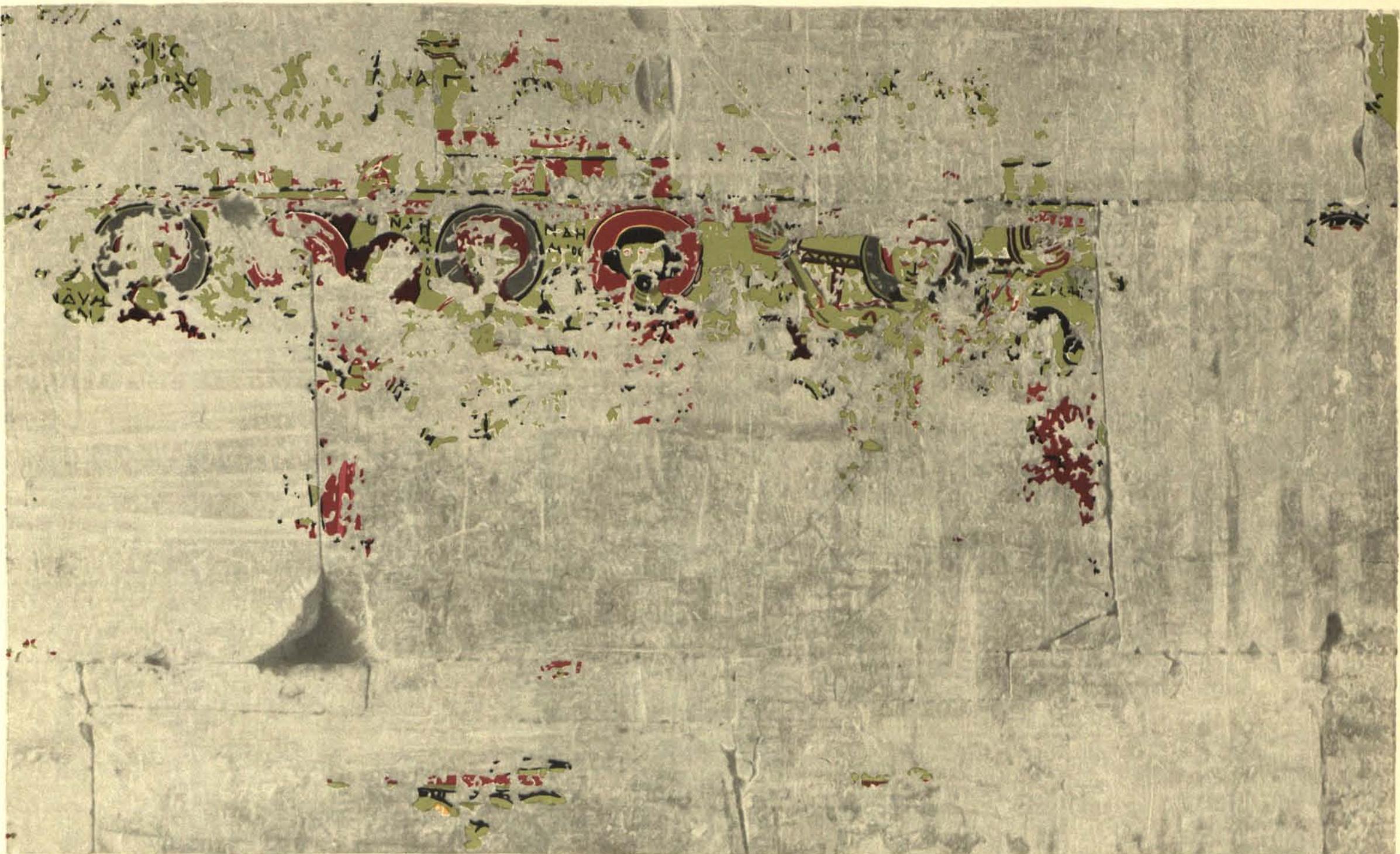
39

1:7



396

1:7



397

1:7



398

1:7



ΓΑΤΗ ΕΡΓΟΡΗ
ΓΑΥΕΝΟΣΤΟΥ

400

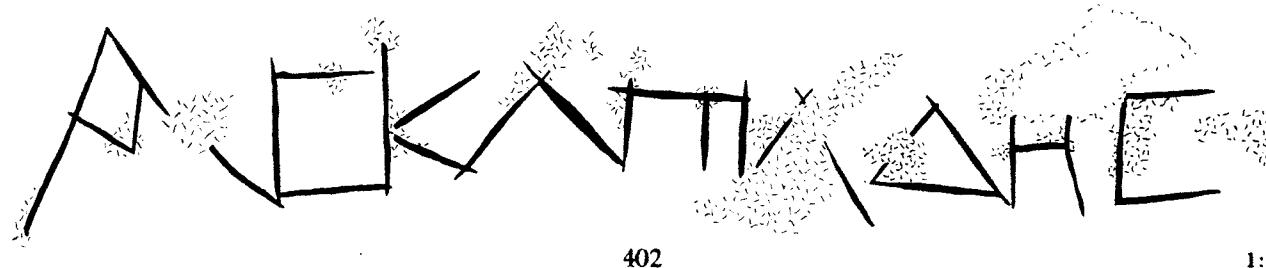
1:4

1:8

KΛΩΝ ΚΑΙ ΖΩΗ

401 (see also Pl. 6)

1:2



1:4

τίθησιν προτείνειν
τίθησιν προτείνειν
τίθησιν προτείνειν
τίθησιν προτείνειν

403

1:1

ΔΙΟΝΥΣΟΥ	ΔΙΟΝΥΣΟΥ
ΔΙΟΝΥΣΟΥ	ΔΙΟΝΥΣΟΥ
ΔΙΟΝΥΣΟΥ	ΔΙΟΝΥΣΟΥ

404

1:2

ΤΟΠΡΟΣΥΝΗ
ΜΑΣΝΟΦΙ
ΤΙΧΙΣΤΟΝ
ΤΗΣ ΒΗΜΑΤΩΝ
ΚΙΛΕΛΛΗΝ ΝΙΣΗΝ
ΚΑΙ ΚΡΙΔΑΙΩΝ

405

1:2

